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Library Trends

Music Libraries and Librarianship

VINCENT DUCKLES, *Issue Editor*

April, 1960

Library Trends

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APRIL, 1960

Music Libraries and Librarianship

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Introduction: The Music Librarian in 1960

VINCENT DUCKLES

WHAT IS A MUSIC LIBRARIAN? The question is a simple one and would seem to call for a simple answer: a music librarian is a professional subject specialist who serves in a responsible capacity in relation to a music collection. Such a definition would cover all of those involved in any of the normal library functions in so far as they have a bearing on music: music cataloging, reference work, acquisition, circulation, and administration. Yet the ranks of the professional librarians by no means embrace all of those to whom music librarianship is a significant area of activity. Much of the vitality of this field comes from the outsiders not associated with a library staff, from the musicologists, the music educators and private teachers, the music dealers and publishers, collectors, critics, and musicians of all varieties of purpose. It is this complex of interests, coupled with the inherent attractiveness of music as an art, and its well defined margins as a subject area, which accounts for the fact that music is one of the most active fields of special librarianship.

Probably no minority group within the library profession has achieved greater autonomy. Since 1931 the Music Library Association has helped to coordinate the diverse interests of the group in America. It supports a number of vigorous local chapters, and holds bi-annual meetings on a national scale. Among the nearly nine hundred members of the Association, the professional librarians are in the minority. The Association's quarterly, *Notes*, now in the seventeenth volume of its Second Series, is recognized as the leading bibliographical journal of the music world. On the international level, the music librarians were the first group of subject specialists to achieve an independent organization under the auspices of Unesco. Founded officially in 1951, the International Association of Music Libraries held its Fifth Congress in the summer of 1959 in Cambridge, England.

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Among those who are professionally occupied with music library problems, there are two major spheres of interest, not altogether in harmony. One is represented by the scholar-bibliographers, and the other by those chiefly concerned with practical techniques and services. It would be tempting to try to identify this dichotomy with the conflicting interests of the college and university music librarians, on the one hand, and the public music librarians, on the other, but this would be an over-simplification. The conflict is one which can be observed at nearly every level of music library work. By and large, the practitioners have felt that their interests and problems have been neglected in favor of the needs of a few highly specialized patrons. Whether or not the complaint is justified, there is no doubt that the close alliance between music librarianship and research has been one of the most productive and stimulating factors in the growth of the field in America. An improvement in the quality of the collections and a strengthening of the role of the library in higher education have developed hand in hand with the emergence of historical musicology as an academic discipline, and it is no accident that the first president of the Music Library Association, Otto Kinkeldey, was also the first president of the American Musicological Society.

In Europe the identification of music librarianship with scholarship has always been the rule. From the time of François-Joseph Fétis (1784-1871) to the present day, a succession of scholar-librarians have been associated with the great music research collections of France, England, Germany and Belgium and have produced many of the essential music reference works in use today: Jules Écorcheville, William Barclay Squire, Alfred Wotquenne, Johannes Wolf, and Charles van den Borren, to name only a few of them. These men were trained musicologists first and librarians second, and their influence has been transplanted into the American tradition through the work of Oscar Sonneck, first chief of the Music Division of the Library of Congress, Carl Engel, his successor, and Otto Kinkeldey, whose distinguished contributions have benefited librarianship and scholarship in equal measure.

It is in the area of music bibliography that the impact of scholarship has been most clearly felt. Effective research depends upon the precise organization of the source materials, and many of the tools which the musicologists have developed and sharpened for their own purposes have become standard equipment for the music reference librarian. Some insight into the problems to be met at the research level

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and the painstaking processes involved, are given in this issue of *Library Trends* in Jan La Rue's paper, "Musical Exploration: the Tasks of Research Bibliography." At the same time, J. B. Coover's statement concerning "Reference Bibliography in the Music Library" will indicate that the tools thus far produced are by no means adequate in their coverage, and that much work remains to be done before satisfactory control over the diverse materials of music is attained. In this task the librarians cannot rely solely on the scholars; bibliography is not merely an aid, it is a responsibility which the librarians themselves are in the best position to fulfill.

The patterns of music librarianship are constantly undergoing change. That is why the term "the music librarian in 1960" is used implying that he is not the same person he was in 1930; nor is there any reason to believe that thirty years hence he will play the role he does today, in spite of the fact that librarians are constitutionally disposed to resist change. It is not change in content so much as change in media that has brought new elements into the picture. The most obvious example of the profound effect which a new type of library material has had on library practice is found in sound recordings. They have invaded the quiet domain of practically every music librarian in the country and have given rise to specialists who devote the major part of their time and energy to the problems of recorded sound. Some of the larger libraries can afford to assign a full-time professional to the cataloging of phonorecords. Bibliography has expanded to include discography, and institutions such as The New York Public Library and the Detroit Public Library have produced discographers whose authority is recognized throughout the world: Philip Miller and Kurtz Myers. There are radio librarians, such as Miss Valentine Britten of the BBC, who are concerned exclusively with the discs and tapes used in a large broadcasting enterprise. E. E. Colby's chapter in this issue on "Sound Recordings in the Music Library" draws attention to another line of professional activity, that of the archivist in charge of a permanent research collection of recorded sound. This is only the beginning; as further developments take place in this field, it is certain that new specialists will be created to handle them.

One of the patterns which is emerging in the collegiate music library is that of the teacher-librarian. His responsibility may range, at one end of the scale, from a situation in which a part-time librarian is given part-time teaching duties, and at the same time pursues his

own graduate studies, to the other extreme, where a librarian with full academic status offers a type of instruction which can be regarded as the apex of his professional services. Ideally, the teaching role should not detract from the librarian's service capacity but should enhance and fulfill it. The teaching situation presents an opportunity for reference work of the highest order, a chance to bring students, particularly at the graduate level, into productive relationship with their research materials, to help them select their projects and guide them to the relevant literature.

Examples of the teaching librarians are not hard to find. At Cornell University the music librarian conducts a graduate seminar described as "an introduction to music research." Similar courses are taught by the music librarians at the University of Southern California and the University of California at Berkeley. Undoubtedly much the same ground is covered in the courses listed as "seminars in music bibliography" offered by the librarians at Stanford University, the University of California at Los Angeles, Columbia University, and the University of Illinois. In some instances the music librarian does his teaching in connection with a school other than a department of music, as, for example, the well-known course for prospective music librarians given by Catherine Miller in the Columbia School of Library Service, or a similar course taught by Anna H. Heyer in the Library School of North Texas State. At Wayne State University a librarian, who divides his time between music and general reference responsibilities, teaches a course in "general reference" in the Department of Education. At Harvard, Yale, and Rochester, the heads of the music libraries carry highly responsible teaching assignments in music history at the graduate level. This is true also at Berkeley where the librarian's course load includes a seminar in mensural notation, another listed as "Studies in musical source materials," and where he serves as faculty adviser to the master's degree candidates. For positions of this kind, it is obvious that the Bachelor of Arts degree in music, often cited as a minimum requirement for a career in music librarianship, is not enough. Where the standards for subject knowledge are determined by the librarian's academic colleagues, a doctorate, or at least a master's degree, is the rule rather than the exception.

Music libraries in American colleges and universities are comparatively young, if they are measured against the venerable histories of some of the larger public libraries, but their objectives have been

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more specific and their growth has been planned and accelerated under the stimulus of active music departments. There is keen competition in the second hand book trade for the essential materials that make up a music research collection. The rapidly rising prices in music dealers' catalogs will testify to this fact, as does the resurgence of scholarly publication in the music field. Institutions are trying to develop "over night" a level of subject strength it would take them years to reach under the ordinary processes of acquisition. Some of the problems involved in creating such a collection are discussed in this issue, by Brooks Shepard, Jr. in his paper on "Building a Collection to Meet the Needs of Research Scholars in Music" and in Ruby Mangahas' description of "The University of the Philippines Music Library" where one can observe these problems in their most acute form. Hers is a library where collection building is severely handicapped by the factors of distance and limited funds.

There are two points at which music library practice diverges rather sharply from other subject fields: (1) in the kind of cataloging treatment required, and (2) in the special facilities demanded in the way of space and equipment. Some progress has been made, both nationally and internationally, in the creation of codes for cataloging music and phono-records, but the basic problems of internal catalog development remain to be solved by libraries individually. Minnie Elmer's paper on "The Music Catalog as a Reference Tool" examines some of the possible approaches to the solution of these problems. As far as space and equipment are concerned, the present generation of music librarians is among the first to be in a position to have libraries designed for its special needs. What this means in terms of planning is the concern of Elizabeth Smith and Ruth Watanabe in their joint paper on "The Music Library in its Physical Aspects."

It would be extremely difficult to comprehend the diverse patterns of music library administration in America in one brief statement. For that reason a group of administrators have been chosen to speak for themselves, leaving it to the reader to make his own synthesis. Each represents a major area of music library practice. From Harold Spivacke comes a statement of the role played by the Music Division of the Library of Congress, by far the most significant single influence in American music librarianship. Bernice Larrabee's account of the structure and development of the Music Department of the Free Library of Philadelphia shows how intricate the workings of a music library in a large city system can be. Yet from the viewpoint of serv-

ice her objectives are almost identical with those expressed by Caryl Emerson in describing the activities of a medium-sized music library in Richmond, California.

Regardless of the spectacular growth of music libraries in educational and research institutions in the United States, it is the spirit of the free public library which is dominant in this area of special librarianship. Ingrained in the American citizen is the feeling that the library is his province, that it exists to serve his needs, and that same feeling is shared, almost involuntarily, by the library personnel. Public librarianship is a relatively new concept in European thinking, where a special library has traditionally been restricted to specialists, where credentials are demanded, where reference work is reduced to a minimum because the qualified patron is expected to know what he wants and where to find it. It is quite natural for an American library, no matter how institutionally circumscribed it may be, to seek ways in which to extend its influence into the community. Few subject areas offer richer opportunities for this kind of service than does music, through making materials available to community music groups, coordinating information about local music history and events, providing exhibits, record concerts, stimulating performance and appreciation of the art. Activities such as these provide the basic rationale for a music library's selection policy, as it will be clear to the reader of Irene Millen's "Patterns of Growth in a Public Music Library." And hers is a library that has reaped tangible returns from its "Friends" through their generous financial support of its acquisition program.

Let us return once more to the question which was asked at the beginning of this discussion: what is a music librarian, or, what is music librarianship? The answer, in all of its range of meaning, is implied in the collective statements made by the contributors to this issue of *Library Trends*. They work as specialists in a particularly rich area of the humanities, one which has vital links with current research activity and is full of applications in education. It presents a challenging future in bibliography and offers wide scope for community service. It demands considerable technical knowledge, not only in the subject field but in library practice which can extend into the specialized directions of sound recording and duplication processes. Many of these elements, to be sure, are shared in one or more respects with other subject specialties. But there is one ingredient that underlies all of the activities of a music librarian and sets him apart from his colleagues in the library world. It has not been given

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much attention in the preceding discussion because it is so basic as to be regarded as self-evident. A music librarian is essentially a *musician*, a musician in the widest sense of the term, although there may be times when the pressure of his duties makes him feel quite remote from any active involvement in the art. To be a musician is not merely a matter of knowledge or training, it is the capacity for a certain type of aesthetic experience. That capacity may be exercised in performance, it may be enhanced by study or by intelligent listening; but there is no point at which a music librarian's pursuit of musical knowledge and experience can be declared complete. When he ceases to grow toward greater mastery and understanding of the art of music, he will lose his effectiveness as the library's representative of that art.



GORDON STEVENSON

THERE IS NEITHER a lack of music schools nor a lack of library schools in the United States; there are, in fact, more than enough opportunities for training either musicians or librarians. But what of those individuals whose professional interest lies in a combination of the two fields? It is an accepted fact that training in both areas is required for the music librarian, although there may be some differences of opinion as to where the greater emphasis should be placed. In any case, some balance and integration of the two fields is requisite for the preparation of the music library specialist. The question is whether the prospective music librarian should look to the schools of librarianship or the departments of music for the answer to his training needs. When music librarianship is approached through two separate channels of instruction the student is forced to bring them into some kind of relationship, to define for himself his role as a specialist. The music school has traditionally trained performers, composers, musicologists and music teachers, but it has never indicated that the training of music librarians falls within its province. Therefore, without underestimating the highly specialized subject content of the field, the author will proceed on the assumption that music librarianship is essentially a matter of library education, and examine some of the ways in which American library schools are currently meeting their responsibilities in this direction.

In dealing with the training of music librarians, there are four possible courses of action a library school may take: (1) it may confine itself to general library training and not provide any possibilities for specialization; (2) it may offer a single special course dealing with music bibliography and other aspects of music librarianship; (3) it may permit the student to take graduate courses in music as

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credit towards his library science degree; and (4) it may set up a complete and detailed curriculum exclusively for the training of music librarians. By far the largest number of library schools still adhere to the first approach and do not allow for specialization. This is, of course, tantamount to ignoring the problem entirely. None have as yet attempted to establish a detailed and exclusive music library program.

The number of schools in the second category, which offer a special course, has increased significantly since 1937 when Columbia University offered the first library school course in music bibliography. In the 1959-60 Columbia University catalog the following course is listed: "Music Literature and Librarianship . . . Survey and evaluation of library resources in music, with emphasis upon bibliographical and information sources. Attention will be given to special service problems and organization in music libraries."¹ This course is part of the School of Library Service's special music program in which the student must also take a minimum of six points of graduate studies in the history of music and musicology. The library school of Western Reserve University offers a course called "Music Libraries," which is described as "Preparation for the music librarian to meet demands in music libraries which differ in size, scope, and specialization. Music and record acquisition, cataloging, and reference materials."² A similar course is offered, when there is sufficient demand, at North Texas State Teacher's College. The program for music librarians offered at the University of Michigan is similar to the Columbia plan, including one special bibliography course and the option of six hours of electives in the Graduate Music School. The bibliography course is described as "a survey of books and periodicals about music, with an emphasis on the bibliographical control of timely information; the history and processes of music printing, copyright, and publication; the bibliography of printed and recorded music; and, for Library Science students, a summary of the history and organization of music. (Listed also as Music Literature 203)."³

The case against library school courses for subject specialists, in music or any other field, has been expressed in unequivocal terms by J. P. Danton, dean of the University of California School of Librarianship. In Danton's words:

such courses tend to channelize subject matter dangerously and to result in the specialization being thought of as something unique and

apart; they lead to separateness of types of librarians, libraries and librarianship, whereas I believe the profession is best served by those forces and types of preparation which lead toward unity; they tend to be inefficient, since principles are universal and may be satisfactorily treated in a general course in special librarianship; they tend to be expensive since, by definition, they will be taken by very few students; they must ordinarily be taught by someone who is not on the regular faculty, and this, as we all know, has grave disadvantages for the student as well as for the school.⁴

It should be added that Danton wholeheartedly endorses the taking of electives in music history or music bibliography offered in the department of music, and he would encourage a certain amount of musical application in projects undertaken within the general library school curriculum; but the substance of his position is that the main emphasis of the library school should be toward the training of the general librarian rather than of the subject specialist. This is not the place to take issue with the philosophy of library education he has expressed, but it is encouraging to note that a number of the leading library schools have departed from it in one form or another.

It is difficult to determine exactly how many schools permit some variation of the joint library school-music school program mentioned as the third possibility. In some catalogs it is explicitly stated, as, for example, in the *Bulletin* of the George Peabody College for Teachers: "Opportunities for specialization are afforded . . . for those interested in the special fields of music librarianship. . . ." ⁵ These opportunities consist of the special problems type of course, field work, and the option to continue graduate studies in music. Variations on this plan are offered at the University of California and the University of Southern California. At Berkeley the recommended electives include the graduate music department course, "Introduction to musical scholarship," and at Los Angeles the graduate music school course, "Introduction to graduate studies." Another catalog, that of the Indiana University Library School, states that each student's program will be "developed according to his particular needs and purposes." ⁶ All library science students at Indiana University are required to take the usual core courses and a sufficient number of electives from library science and related fields to total thirty semester hours of graduate credit. The word music does not appear in the library science school catalog, but it is well known that Indiana has a large graduate music school, especially strong in musicology. In a situation like this

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the student must, of course, meet the admission requirements for both graduate schools. Similar possibilities for a joint program of related graduate music studies are stated or implied in the catalogs of the University of Florida, Rutgers, Simmons, and the University of Illinois. At Florida, fifteen of the required forty semester hours are to be taken in "library service and subject field areas."⁷ At Illinois, "depending on his previous training, a student may do a portion of his study outside the Library School. Students thinking of careers in special libraries may find useful the varied courses available through cooperation with other departments of the University."⁸ Students intending to enter the music library field usually have a strong background in music, especially musicology. As much as two graduate units of the eight required for the M.S. degree are taken in the music bibliography section of Library Science 450, taught by the music librarian, Joseph Allen, and in the graduate music courses. Although not specifically described as an element in the program, in practice all of the students in the music specialty spend some time working in the music library.

The Simmons College *Bulletin*, like Illinois, states that courses in subject fields may be taken. Simmons also offers a course called "Research and bibliographical methods in subject fields," in which "projects are individualized on the basis of the student's undergraduate and graduate major."⁹

An outstanding example of cooperation between the library school and the music school is the program offered at the University of Chicago Graduate Library School. This comes closest, in theory at least, to an integrated curriculum of music library training. When, in 1954, the Subcommittee on Special Library Education of the Council of National Library Associations recommended practical programs for the training of librarians in special fields, they based their recommendations for music librarianship training on the curriculum then offered at the University of Chicago. Although there have been some small changes since that time, the courses and content of the program are still essentially the same. A total of eighteen courses was outlined, divided equally between the library school and the subject courses. The program takes two years to complete. The music subjects recommended include three courses in the history of music, one in music bibliography (the Subcommittee's original recommendations included two music bibliography courses), and four additional courses in musicology, the humanities and language. The student spends some

time working in the University Music Library. In his general courses in reference and cataloging and in seminars special attention is given to his subject bias. In practice, the student's subject knowledge is assessed at the beginning of the program, and if it is felt that he has adequate background, some or all of the music courses, except bibliography, may be omitted. It would then be possible to complete the program in four or five quarters.

The most conservative type of training program is that which includes neither a special course to bridge the gap between subject knowledge and general librarianship nor the possibility of a joint program at the graduate level of the subject specialty. In a program of this kind everything is left to the student's own initiative and imagination; but who is to say that such a program will not produce a music librarian? In fact, the shape and content of many American music libraries, and the concept of music librarianship under which they operate, is largely a product of librarians with this sort of training. It is still true that a broad musical background, plus an innate interest in books and people, are best prerequisites for success in music librarianship. The so-called library "techniques and practices" can be learned most effectively and economically on the job; but it is becoming increasingly important, for professional reasons, that the music specialist have the stamp of approval which a degree from an accredited school of librarianship affords. Most music libraries are branches or subdivisions of some larger library unit, and a smooth working relationship between the branch and its parent administration is as essential as the relationship between the music division and its patrons. Music librarians must be librarians in every sense of the term.

But there is no reason why the library school training of a subject specialist should be time-serving and have no more than a "stamp-of-approval" utility. It will cease to be regarded as such when the library schools become aware of their responsibilities, and less insistent upon the concept of librarianship in the abstract. There is no surer way to vitalize a curriculum than to offer opportunities for intensive subject application on the part of those who are so inclined. The best opportunity for music library training would seem to exist in those schools that offer both a limited number of electives in graduate music studies and that one indispensable course in music librarianship in which the student can begin to gain some picture of the relationships between library practice and the vast field of music and music literature

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with which he will be concerned in his job. Special problems can be studied here which are not even hinted at in general library courses, as well as an introduction to the musical implications of community service, adult education, and readers' advisory service.

The amount and character of pre-library school training in the subject field calls for some discussion. The undergraduate prerequisites in music are essentially the same as those for any applicant to a library school, i.e., an accredited A.B. degree. There is evidence that an undergraduate music major is still sometimes considered an inadequate background for the regular library science course work. This view is disappearing. In discussing the background for professional study, the University of Illinois Graduate School of Library Science bulletin suggests that the student should, during his last two years of undergraduate work, develop a major in a subject area. It mentions eight subject areas, one of which is musicology, "particularly needed in modern library development."¹⁰ Considering the subject knowledge demanded of the college and university music librarian, it is not unrealistic to expect him to have a Master's degree in musicology or music history, or the equivalent in knowledge. And there are an increasing number of music Ph.D.'s who are finding their niche in music library positions, often combined with teaching or research activities. Although musicology is not generally regarded as part of the undergraduate curriculum, its disciplines and the kind of training it requires have much in common with music librarianship. The approach to the materials and the use to which they are put are, of course, somewhat different, but a broad knowledge of the major epochs of music history and the literature pertaining to each period are required of both the musicologist and the music librarian. Several schools have taken advantage of this parallel. The previously mentioned courses at Michigan, California, and Southern California are cases in point.

In terms of what was available twenty years ago in music library training, the present opportunities are quite good. In 1939 the Music Library Association officially endorsed a program based in substance on Otto Kinkeldey's article, "Training for Music Librarianship."¹¹ This program presupposed a B.A. degree in music, and was to consist of what was then the usual library school curriculum plus an elective course in bibliography and music library techniques. In 1939 the only library school offering this program was Columbia. At the present time seven schools offer either a course in bibliography or a

broader course covering special problems, and at least six schools encourage the student to pursue his graduate music studies within the library science degree program. The music librarians have better training opportunities than, say, the art librarians; but one may cite, as the ultimate in special training, the degree in law librarianship offered at the University of Washington, in which every course is concerned with some aspects of law librarianship.

It is difficult to evaluate the results of the various library school curricula described or to determine if they have produced adequate or superior music librarians. Because of its specialized content there are still avenues of approach to the field which bypass library school training entirely. Some of the most successful music librarians have achieved their positions without benefit of a library science degree. It cannot be said that the current demand for trained music librarians is much in excess of the supply. In any case, the shortage is not critical. The Music Library Association placement file, which had fallen into disuse, was reactivated at the association's annual meeting in 1957, but replies to questionnaires were desultory and the file is again approaching a state of stagnation. But anyone who has worked in this field will be aware that there is a potential that cannot be measured by the current statistics of supply and demand. As Vincent Duckles said when he addressed the Fourth International Congress of Music Libraries in 1955: "When an American librarian considers the role of the public music library in modern musical education, he thinks of the nearly 40,000 library outlets, central libraries, branches and sub-branches, which serve American communities, large and small, from the Atlantic to the Pacific. Each of these is a potential avenue through which music can be brought into the lives of the people."¹² It is the music librarian's job to preserve and perpetuate music and music literature, to make it available to all, and to nurture its growth. To accept this view is to be aware that there are important jobs in music librarianship not only to be filled but to be *created* as well. And it is to be expected that the schools of librarianship will play an increasingly important part in training the personnel to work in this expanding field.

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Musical Exploration: The Tasks of Research Bibliography

autograph letter of Alois Schmittbauer in the viola part of his printed symphonies preserved in the Paris Conservatoire? In this uncataloged letter of a minor composer, however, there is fascinating evidence of a German's view of the "Paris style" in the late eighteenth century.

For musical biography, Vienna stands at the crossroads, but her treasures are largely unexplored. Consider, for example, the case of Count Zinzendorf's diary (Oesterreichische Nationalbibliothek). This indefatigable man-about-town recorded daily everything from operatic premieres to the local weather. The latter observations enabled O. E. Deutsch to prove that Mozart was not buried in a snowstorm. Only small sections of this biographical goldmine have been assayed. An index, even a summary outline, would yield vital documentation on first performances, casts of singers, visits of noted musicians to Vienna, current preferences of the musical public, and many other questions. Most important of all, however, are the discoveries that cannot be foreseen. It is the constant experience of source investigators that they uncover unsuspected veins of ore in apparently unproductive fields.

Again in Vienna, few researchers have used the valuable manuscript biographies (in some cases autobiographies) of eighteenth century composers in the archives of the Gesellschaft der Musikfreunde. Equally unexplored is the vast Portheim slip-catalog (Stadtbibliothek), with its detailed references on all phases of Viennese life. But we need not range so far in time and space to show the needs of biographical research: are we doing all we could and should to discover and preserve the essential biography of American music?

Another subject needing attention is that of identification and authentication. In all periods before 1800 the compilation of more accurate union thematic catalogs, title collations, concordances between sources, and other forms of comparative bibliography will reveal widespread confusion in attributions. The author's union catalog for symphonies has shown that about five per cent of the sources contain misattributions, a figure of critical importance in its effect on style studies. To appreciate the impact of these misattributions, one must translate the five per cent into the working situation: it means that of twenty works examined, one at least may be falsely attributed. The consequent farce in stylistic conclusions must be brought to an end as soon as possible. There are enough bad jokes of this sort already in print.

Equally important as a result of comparative bibliography are the

thousands of anonymous works that will spring back to life under their proper designations. There is no more exciting work in musicology than the resuscitation of these musical mummies. Yet the task is massive. Researchers must divide and conquer these monoliths by coordinated planning. Projects now under way, such as the *chanson* index of the Bibliothèque Nationale, have amply demonstrated the values of systematic attack. Every library serving musicological studies should embark upon a similar project.

The third problem of renovation includes dating and other forms of chronology, the very backbone of historical and stylistic interpretation. This area requires constant checking and vigilance to combat errors old and new. An attitude of outright suspicion must be adopted toward all facts. In one of the finest handbooks printed in 1959, a prominent paragraph affecting two composers slipped a hundred-year mistake past the proofreaders. The book was in print eight months before anyone reported the slip to the publisher. Here one must combat inertia as well as error. Beyond such matters of detailed guard-duty, however, the general improvement of chronology depends upon fundamental advances in dating techniques. These improvements thus lead to the second main category of bibliographical tasks, the advancement of the bibliographical frontier.

In a musical world packed with urgent bibliographical needs, one hesitates to declare one more important than another. We must march on all fronts, but certainly not least in the direction of the new. Notwithstanding the importance of maintenance and renovation, proportionate energy must be devoted to the discovery of hitherto unknown sources, to the development of new research techniques, and to the exploration of tangential materials containing facts of musicological significance.

The appearance of new musical sources seems likely to continue for many years. The current (in process) International Inventory of Musical Sources, comprehensive as it is, can only account for known sources to which catalogers can be assigned. There are many private collections, notably in Spain and Italy, whose owners have no librarians to report their holdings, yet hesitate to admit an outside cataloger. The material in these collections is often outstanding. To give but two small examples, in the summer of 1958 this writer found the only known copy of a Michael Haydn serenade in a family storage wardrobe near Bolzano. Earlier in Rome he had been permitted to view a famous private collection for exactly one hour, long enough to find

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that it contained many unique items. These experiences have been duplicated by many researchers, but the systematic exploitation of the rediscoveries lies still in the future.

In compiling sources for the Haydn Society, H. C. Robbins Landon called new attention to the enormous musical treasure in the Austro-German monasteries and churches. Let no one conclude, however, that this material has been exhausted. One might think that everything concerning Mozart in Salzburg would long ago have been discovered. Yet within the last two years autograph material was uncovered right in the cathedral itself. The search in monasteries and churches thus far has chiefly concerned Haydn and Mozart, mainly in the German-speaking areas. There are similar collections all over central Europe. The expropriation of church properties has resulted in a centralization of manuscripts that to some extent simplifies the task of the researcher. But tiny, obscure churches offer endless possibilities of unique material. Apart from the eighteenth century, many monastery archives contain great piles of graduals and antiphoners from earlier centuries. While these catch the eye of the visitor because of their bulk, there are other items from early periods, equally important if less conspicuous.

Castles spell romance for bibliographers as well as movie directors. The sources in German castles have by no means been exhaustively explored. For example, the considerable archives of Schloss Rheda near Bielefeld contain works of the Mannheim School not listed in Riemann's thematic indices. Though Riemann's minions ranged far and wide over Europe, they missed the material on their doorstep. It is not necessary to look merely at Europe for such cases. In the summer of 1958, by a skillful informational campaign Donald McCorkle induced the citizens of Winston-Salem, North Carolina, to inspect their attics for old books and manuscripts. A number of eighteenth and early nineteenth century items were uncovered. These now rest somewhat more safely in the archives of the Moravian Music Foundation.

A less spectacular but rewarding opportunity for discovery lies in the re-examination of supposedly known materials. Incomplete cataloging of earlier generations often conceals multiple compositions under a single entry. Wrong attributions may mask important works under obscure names. Often musical items with texts and illustrations have been classed as literature or art. In the recent past, critical re-inspection of this sort led Otto Gombosi to the Capirola lute-book in

the Newberry Library in Chicago, and the systematic curiosity of Thurston Dart uncovered William Byrd autographs at Harvard. Manfred Bukofzer's discovery of lost sources used as binding material raises delicate and controversial questions, placing in conflict our attitudes toward books. Is a book more important as an object or as a source? The decision in such cases should contribute to the advancement of knowledge. Sources exist to be studied, not hoarded.

A second major frontier concerns technology. Our knowledge of many technical aspects of music manuscripts and prints leaves practically everything to be desired. The only comprehensive guide to watermark dates, Edward Heawood's *Watermarks*,² contains not a single reference to music manuscripts. While many of Heawood's watermarks are similar, obviously a comparable guide is needed in the special area of music paper. Research on handwriting has recently been adapted to problems in musical autographs by Ingmar Bengtsson and Ruben Danielson. In their valuable study, *Handstilar och Notpikturer*,³ they employ principles of analysis that can be used in any period. More general studies of musical calligraphy will enable us to date sources more precisely. Nothing has yet appeared to aid us in comparing and analyzing music inks, yet the composition of an ink may furnish decisive corollary evidence to indicate authenticity or forgery.

New methods of precise analysis are gradually developing to establish chronology in the field of music printing, from movable types and engraving to lithography and other more recent methods. The dating of engraving punches, for example, a possibility elaborated by D. W. Krummel in *Philadelphia Music Engraving and Publishing, 1800-1820*,^{4, 5} opens whole new avenues of chronological and bibliographical exploration. Less happy is the vista of potential errors that it also lays before us: we must be much more suspicious of imprint data than previously seemed necessary. To settle these questions there is a vast, important, and rather tedious field of investigation ahead.

Related to engraving is the question of plate numbers. The invaluable lists of Deutsch in *Music Publishers' Numbers*⁶ merely whet our anxiety in this area, since his "Selection of 40 Dated Lists" centers on the Austro-German sector. Future research should make use of the comprehensive files of Inger Christensen, now indispensable for cataloging at the New York Public Library. A collation of her material with similar files in the Library of Congress, a task she had already begun at the time of her death, should furnish a nearly definitive

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chronology. The comprehensive studies of Richard Wolfe on early American imprints have similarly begun to yield wide-ranging refinements in technique and precision in documentation for Americana.

Plate numbers lead inevitably to studies of publishers' catalogs. A pioneer work, Cari Johansson's *French Music Publishers' Catalogues of the Second Half of the Eighteenth Century*,⁷ has established new possibilities for dating and identification by a critical compilation combined with facsimile reproductions. The monographs of Alexander Weinmann on Austrian publishers, particularly his *Vollständiges Verlagsverzeichnis Artaria & Comp.*,⁸ have developed a system of tabular collation of publications, plate numbers, and dating by newspaper announcements, publishers' catalogs, and other independent evidence. The extensions of these methods to other countries and different periods challenge anyone interested in the advance of musicology.

The farthest frontier in music bibliography lies hidden in non-musical materials. The very existence of J. B. Coover's *Music Lexicography*⁹ reminds us that the inclusion and definition of musical terms in nonmusical dictionaries may reveal significant collateral evidence of musical practices. A similar tangential relationship exists with scholarly journals of other disciplines, both ancient and modern. Many important musical articles lie buried in these nonmusical locations; but despite considerable planning, action on a comprehensive index to this material still lies ahead.

The German periodicals of the eighteenth century, musical and otherwise, contain endless discerning commentary, precise reporting on musical institutions, and similar primary evidence. Bits and pieces of this vital material appear from time to time, but only an index will reveal its full value. Typical of the situation is Robert Sondheimer's *Die Theorie der Sinfonie . . . des 18. Jahrhunderts*,¹⁰ which extracts nuggets of criticism on many composers. This book has no index of its own, so we benefit only partly from Sondheimer's painstaking research. A similar frustration greets us in France. For certain French newspapers there exists a little-known *fichier* in the Bibliothèque Nationale. Why has this never been published?

Letters, diaries, and memoirs often reveal the soundest clues to the facts and attitudes of earlier periods. These materials have scarcely been touched, but they furnish evidence in surprising ways. To take one illustration, for years the Haydn researchers have been puzzled by Forkel's listing of Haydn's orchestra in 1783. It includes no flute,

though Haydn's symphonies of this period require a flute. This small but irritating discrepancy has recently been somewhat clarified by information from an unexpected quarter, the diaries of a Spanish military traveler. On a visit to Esterháza in 1785, General Miranda recorded the orchestra as twenty-four musicians rather than Forkel's twenty-three. With this new corroboration one may suspect the usually reliable Forkel of a simple omission.¹¹

Apart from personal diaries, more general travel books often contain material for an absolutely untouched area of bibliography: historical ethnomusicology. The boundless curiosity of the general reader in the late eighteenth and early nineteenth centuries stimulated countless reports on distant voyages. From preliminary skimming it appears that a careful review of this material will reveal many comments on exotic music. Some descriptions even furnish detailed measurements and analysis of playing techniques, thus providing important collateral evidence in the growing problem of evaluating acculturation. The tasks of the bibliographer for ethnomusicology raise many special questions beyond our present scope, but the wealth of need and opportunity in this field is obvious.

The study of musical instruments badly requires help from research bibliographers. At present even the basic lists of instrument collections have many lacunae and typically omit the essential information concerning the nature of the collection. The list in *Die Musik in Geschichte und Gegenwart*, though more extensive than most, gives clues to the composition of the collections in less than half of the entries. Many of these aggregations are not adequately cataloged in any manner, much less in printed catalogs. Where printed catalogs exist, the standards of description and even the basic categories continue in debate. For research purposes, the specimens in each category must ultimately be drawn together in some form of union catalog. On the basis of existing reference tools, who would suspect that the Harvard Musical Association has some Chinese instruments; that the Museum of Primitive Art (New York) contains several strange aerophones; that there is a large collection of keyboard instruments in Lima, Peru?

The lengthy enumeration above represents only a sampling of our tasks, which could easily be continued in subjects such as electronics, acoustics, performance statistics, esthetics, and many other areas of bibliographic chaos. In conclusion, however, we are brought face to face with two general overriding problems. First, how much do we

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know about existing bibliographies? To take an example close to home, there are numerous indices, thematic catalogs, and similar tools in American dissertations. Many of these are scarcely known and utterly unused beyond the institutions that supervised the work. Some survey of existing aids will be required to make best use of research already completed and to provide sensible planning to avoid duplication in future efforts.

The second, related question may be even more pressing: when one of the bibliographical tasks has been completed, how can its results be distributed to assure maximum use? Here we must meet an unpleasant reality: until musicology grows in strength, the small demand for specialized bibliography eliminates commercial publication and will tend to limit subsidies from foundations. There are several partial answers to this problem. We must not be too proud to consider limited editions in nearprint, xerox, or microprocesses. The idea of cooperative indexing carried on by exchange of cards between libraries should be applied to all types of specialized bibliography. Reduced still farther, a tangible minimum progress can still be maintained by the deposition of typewritten copies in half a dozen major international libraries. With careful advertising of the location of each new bibliographical aid we can secure the essential effects, if not the luxury, of mass communication.

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Reference Bibliography in the Music Library

JAMES B. COOVER

THE CRUCIAL PROBLEMS in music bibliography do not result from a dearth of reference material. The number of bibliographical efforts in the field of music compares favorably with that in any other discipline, and in few other areas of special librarianship is a thorough working knowledge of bibliography as vitally important as it is to the music librarian. Acquisition, cataloging and classification, reference, in fact most of the activities carried on in the music library, are dependent upon it. This is so because music libraries are forced to deal with not one but three kinds of material about equal in importance: books, scores, and phonograph records. Not only are these discrete in their physical appearance and in the way they must be handled in the library, but also in the purposes they serve. Each category requires its own special bibliographical implements and methods; each presents different bibliographical problems, which resemble only in a general way those encountered in the literature of other subjects.

Books and scores, it is true, find their way into the library in conditions not unlike those of materials in other subject areas, i.e., in manuscript, facsimile, in print, on microfilm or microcard, as pamphlets, as monographs in series, and as periodical articles. They appear, too, in the same profusion of languages. And further, since music is no recently evolved art, important portions of its literature, as of that of philosophy, religion or history, are very ancient indeed. But beyond these points of similarity—location, forms, languages, and age—the complexity and bulk of the materials of music set it apart from other disciplines.

No one would contend that the number of books about music (the literature of music) begins to match the floodtide of books and articles in certain areas of literature or the social sciences; nor could one argue that they possess any unique features which require bibliographical

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treatment different from that accorded books in other fields. But even phonograph records cannot be held accountable for the vast bulk of the materials or for the special problems of the music bibliographer, even though they complicate his task and are steadily increasing in numbers. It is published music which constitutes the crux of the matter. According to the *Copyright Catalogs*¹ for the years 1953-57, the total registrations for published music were 17,559 (1953), 17,346 (1954), 19,009 (1955), 17,983 (1956), and 18,289 (1957). Of course, these figures include great quantities of ephemeral, popular works which are not important, except to some future sociologist, and with which music bibliographers, perhaps, need not be concerned. Even if only ten per cent of this music were significant enough to deserve the attention of musicians, it would constitute a considerable mass of material, more than bibliographers in many subject fields are expected to comprehend and control.

Copyright registrations do not necessarily represent the total output. Europe, for years the predominant source of supply for music, still equals if not exceeds the United States in production. Although almost half the registrations for published music represent foreign publications, a complete accounting of those not registered in the United States would further augment the impressive sums noted above. For a comprehensive total of all the material with which music librarians have to deal one must add the literature about music, and the total phonograph record production which, according to *Concert Music, U.S.A.*,² amounted to approximately two thousand discs per year between 1950 and 1954.

The sheer quantity of music materials is not the only factor which creates problems for its bibliographers. There are others which arise from the nature of music itself. In print, musical works are often small in size, intended to be issued as individual compositions. At the same time a voluminous amount of music appears in collections or anthologies. Although it is essentially a language of its own, music is often utilized as an adjunct to a variety of activities which are primarily nonmusical. In the numerous instances where a text is involved it presents bibliographical problems comparable to those in literature. It is available for a multitude of different performing media, and aurally, it does not proceed directly from creator to consumer but passes through an interpreter, a performer. All of these factors lead to complexity and diversity in the bibliographical approach.

Consider the factor of issue. Musical compositions, like poetic works,

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are often small in size, few are "book length." Thus the output of a major composer or poet, unlike that of an historian or philosopher, is apt to number several hundred separate works, large and small. In the case of Darius Milhaud and Heitor Villa-Lobos, to cite two of the more prolific contemporary composers, the former's published works number over five hundred titles, the latter's more than two thousand. Even this does not tell the complete story, however, for some of these works yield further subdivisions. Thus Villa-Lobos' *Cirandas* consists of sixteen individual pieces, and his *Francette et Piá* of ten. The analogy with poetry is obvious yet valid only to a point. Although it is true that musical compositions, like poems, tend to be short, they are issued in a very different way. Poets' works normally appear in tidy collected editions during the author's lifetime, while a composer's works are seldom collected for publication until very late in his career, or after his death. To put it another way, while the complete works of Poet X are likely to be available in six or seven bound volumes as issued, the complete works of Composer Y may be had only in 473 opus numbers as brought out in their original editions by nine different publishers in four different countries. All of this refers only to original editions.

More serious complications arise from the proliferation of variant editions of music by most of the so-called standard composers. Take some of the keyboard works of Bach for example. In 1957 there were in print 18 editions of his *Two and Three Part Inventions*, 13 of his *French and English Suites*, 11 of his *Partitas*, and 21 of the *Well-Tempered Clavier*, to say nothing of individual pieces extracted from these composite works.

Although literature, drama, classics, and poetry all give rise to variant editions of certain texts, widespread and continual re-editing is a practice to which music publishers are particularly addicted. Except for an occasional abridged edition of a work, there is nothing in most other literatures to match the quantity of music "arranged" for different media, or "transposed" to a key different from that in which it was originally cast. Music bibliography must not only lead to the control of the original edition of a composition, and its subsequent re-editions, but it must be geared to handle the countless re-workings of the original, the "reductions for piano," the arrangements for piano four hands, two pianos four hands, simplified arrangements for "young musicians," and numerous other derived forms. Here the descriptive cataloger has joined forces with the bibliographer

in providing the device of the *conventional title* to help bring unity out of diversity.

To the person who does not read music the symbols in a score are as foreign as American slang to a Siberian peasant. These symbols transmit the language of tone, which, like its verbal counterpart, has undergone many changes in the way it has been written and spoken throughout history. The ability to cope with musical notation in its early and obsolete forms is one of the more difficult requirements for the musician-bibliographer, but in one respect he is able to use the notation of today to advantage in his bibliographical endeavors. There are kinds of music which cannot be properly described and organized without precise melodic differentiation. The thematic catalogs of Bach, Beethoven, Mozart, and the rest are familiar examples of the use of notation to clarify bibliographical entries. Less generally known but of tremendous importance to the scholar are the thematic inventories of manuscript sources, or the listings of musical incipits of anonymous works or works of doubtful attribution. Much work remains to be done in this area, but the 350-item *Checklist of Thematic Catalogs*,³ compiled by a committee of the Music Library Association, is a clear indication of the importance of the thematically illustrated bibliography.

The thematic catalog is only one approach to what might be called "content analysis" of the materials of music. Other keys are required to unlock the treasures in the numerous sets and anthologies. For more than seventy-five years music historians have been active in reclaiming the music composed before 1800, ferreting it out from manuscripts and early prints, transcribing it and publishing it. The resulting *Denkmäler* and monumental editions confront the user with enormous problems of access, correlation, and analysis. Before the publication of Anna H. Heyer's *Historical Sets, Collected Editions and Monuments of Music: A Guide to their Contents*⁴ this area was a virtual *terra incognita* to any but the highly trained musicologist. Valuable as Miss Heyer's work is, it calls for more detailed expansion in certain areas and will probably have to be redone every decade, at least, to keep abreast of the activity of music research scholars and editors.

In contrast to what might be called "internal" controls needed for such anthologies and collections, there are "external" controls to be applied to music as it relates to other spheres of human activity. Bibliographies of sacred music are representative of this category, as

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are lists of music for Shakespeare's plays, for the dance, for funerals, for Christmas and other holidays—the list could be extended indefinitely. At this point the work of the music bibliographer verges toward that of the subject cataloger, who must also try to anticipate the multifarious paths which lead the human mind to, or project it from, the art of music. But the subject cataloger can best provide this service only in terms of a particular collection. By their very nature subject catalogs are provincial; what is significant in one situation may be quite irrelevant in another. The bibliographer works above and beyond the catalog or classification schedule of any individual library. His first duty is toward his subject matter, wherever it may be found, and the results of his work have an application as wide or as specific as he chooses to make them.

The scope of music bibliography is further enriched, or complicated, by the fact that music can be approached in terms of a wide variety of performing media and combinations thereof: the human voice with all of its various individual and combined timbres, amplitudes, inflections, and textures; a vast array of plucked, blown, struck, and bowed instruments, all of which may perform singly or in groups of various sizes. In the complexity and variety of the elements which enter into its performance, music has no parallel in any of the other arts, with the possible exception of drama or the dance. But these arts are seldom approached in terms of the precise components of their performing groups. We live in an era of *Hausmusik*, in a country where thousands of people, young and old, sing or play instruments and have experienced the delights of ensemble music. Where can they find trios for flute, viola, and cello? What music is available for horn and string quartet? Bibliographies such as Wilhelm Altmann's valuable but outdated *Kammermusik-Katalog*⁵ have a genuine utility in answering such questions.

Two remaining factors add difficulties: first, the union of tone with text brings to music bibliography many of the problems encountered in the bibliography of literature. Here is a field which is ripe for the cooperative enterprise of specialists in two disciplines, but the sad truth of the matter is that specialists are loath to cooperate. Far too little has been done to provide bibliographical links between the work of the poets and the song writers, for example. Have all of von Eichendorff's poems been set to music, and if so by whom? What settings are available of lyrics by Robert Herrick, of John Donne? Questions such as these are not infrequent in music reference librar-

ies. So, too, are inquiries involving the literary-musical ramifications of opera, another area where sure bibliographical control is yet to be achieved. Second, there are problems created by the fact that the aural comprehension of music depends upon the presence of an intermediary, the performer. This aspect is particularly acute in connection with the bibliography of sound recordings in which the performer or conductor plays an essential role in the musical complex. It is not surprising that discography emphasizing the performer approach has achieved its highest development in the field of jazz recordings where the musician is supreme and the composer a virtual nonentity. Few jazz listeners either know or care who wrote "When the Saints come marching in," but they are prepared to discuss to the last detail the relative merits of Turk Murphy's or Kid Ory's rendition of it. A similar approach is favored by devotees of early opera singers, to whom Melba's voice is more significant than her repertoire. It is an approach destined to gain in importance as future music historians begin to take advantage of the tremendous documentary resources offered by the disc, resources that were not available before the end of the nineteenth century.

Some time has been devoted to outlining the problems and opportunities confronting the music bibliographer. It remains to show to what extent these problems and opportunities have been met. As has already been indicated, the tools have been developed in considerable number, but the over-all results are not of a kind to encourage complacency on the part of musicians and librarians. Many of the tools are inadequate in one way or another, even for the purposes for which they were devised. Sometimes their compilers were musicians but not bibliographers, or bibliographers but not musicians. Sometimes they were both and simply ill-advised. Whatever the fault, there are numerous checklists, catalogs, inventories, and indexes which do not cover comprehensively the field they purport to cover or analyze sufficiently the material they include; which overlap and duplicate other bibliographies, leaving great areas completely untouched; or ignore the standard methods of description and analysis which workers in any field have a right to expect of a bibliographical tool. The collective product, viewed in its most negative aspects, is a bibliographical patchwork quilt of dubious splendor in which at certain points there are no patches at all, or only very thin ones, while in other places they may range a dozen or more in depth; few of them relate by hue or pattern to other patches elsewhere in

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the quilt, and few appear to have been chosen and trimmed with much regard for the over-all design and purpose of the spread. Much of this lack of coordinated bibliographical effort stems from a failure of communication, which is very difficult to overcome. As yet there is no effective national or international clearinghouse or information center for music bibliographers, although the Music Library Association's Committee on Bibliography is taking steps to alleviate the situation.

Actually the picture is not quite as discouraging as the quilt simile may suggest. Bibliography as it applies to library service is not something that can be developed in the abstract; it is a means to an end, the answer to a concrete and present need. Complete bibliographical control is an illusion because no one can predict what the over-all design will be. The pattern is constantly changing as new requirements emerge and old interests become obsolete; nor will bibliographers ever be equipped with the psychic vision to keep abreast of the output in their field, however specialized it may be. But the music reference librarian, to whom falls the task of utilizing and implementing the bibliographer's work, may take encouragement by looking back to the decades around the beginning of the present century, a period which might well be called "the Golden Age of music bibliography." Here within a comparatively short space of time were published Robert Eitner's *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*,⁶ to be followed by his great *Quellen-Lexikon*,⁷ Emil Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens*,⁸ and a variety of catalogs of important music collections. The impetus for this development came in large part from the quickening and establishment of a new academic discipline, historical musicology, which demanded more effective avenues of access to its source materials. Two wars intervened and cut short the promise suggested by these early years, but the tide has turned once more, and we may be justified in regarding the 1950's as marking a renaissance in the production of music bibliographical works of primary importance, witness the publication of *The British Union Catalog of Early Music*,⁹ Claudio Sartori's *Bibliografia della Musica Strumentale Italiana*,¹⁰ new editions of the Grove, Baker, and Riemann music dictionaries, plus *Die Musik in Geschichte und Gegenwart*, a new bibliographical tool of the highest order, and new thematic catalogs of Bach, Schubert, Beethoven, and Haydn. As of 1960, we are on the eve of the publication of the first volumes of a

new International Inventory of Musical Sources under the joint auspices of the International Association of Music Libraries and the International Musicological Society, which will serve the purpose for which Eitner's *Quellen-Lexikon* was intended, and do so more effectively.

Some of the lacunae that remain are particularly frustrating to the reference librarian. It is not necessary to describe them all in this essay, for they are noted in some detail elsewhere.¹¹ Suffice it to say that one of the greatest needs is for a comprehensive, retrospective index of music periodicals, as well as for a key to the great wealth of material of musical interest to be found in nonmusical serials. There is yet no comprehensive American trade bibliography in the music field, analogous to the indispensable *Cumulative Book Index*,¹² that lists materials by media and supplies information as to price and availability. Even more useful in educational and research institutions would be a tool that would carry on in the tradition established by Eitner's *Verzeichniss neuer Ausgaben alter Musikwerke . . . bis zum Jahre 1800*¹³ and Lott's *Verzeichnis der Neudrucke alter Musik*,¹⁴ giving a cumulative picture of what modern editors have done to restore the music of the past.

Bibliography is not to be conceived as an isolated subdivision of music library activity. There is no area in music library practice which does not depend upon it. It is the starting point in collection building, whether the library is oriented towards music history or performance, toward college students, research scholars, amateurs or school children. A generous part of the acquisitions budget must be allotted for the purchase of catalogs, concordances, indexes, guides, checklists, etc., if for no other reason than that a reasonable selection policy cannot be implemented without their use. The dependence of the reference librarian on bibliographical tools is obvious, and need not be enlarged upon here. There are equally pressing needs in the areas of cataloging and classification. Few musical works can be added to the collection without careful scrutiny to determine the conventional title, original medium, original tessitura (if vocal), original language of text, date of publication (since much music is undated), and the relationship which a particular work bears to the composer's *opera*.

If we are justified in placing music bibliography at the core of music library activity, it follows that instruction in this area should likewise be at the heart of the training program for music librarians.

Reference Bibliography in the Music Library

As conditions are at present this statement must voice a pious hope rather than describe an accomplished fact. As Gordon Stevenson points out elsewhere in this issue, within recent years courses in music bibliography have found their way into the curricula of several graduate music departments and a few schools of librarianship, but the opportunities are too scattered and too uncoordinated to permit any generalizations except the obvious one; namely, that the most effective training in music bibliography is self-acquired. It would be a happy circumstance if both music and library schools were cognizant of the special bibliographical difficulties to be faced in the music field and would cooperate to prepare specialists to meet them. Somehow a force of uncommonly well-trained music bibliographers must be found to meet the needs outlined in the preceding pages of this paper.

The point of view adopted here has been to stress the importance of music bibliography as a tool, as an instrument vital to the work of all concerned with music whether they be librarians, research scholars, performers or laymen. No apology need be made for this approach, which is central to bibliographical activity in any field, but perhaps it is justifiable, even in a discussion of reference bibliography, to cast an eye in the direction of music bibliography as an open-ended discipline in itself, to be pursued for its own sake. There is a domain here fully as rich and as challenging as that which has attracted rare book specialists in language, literature, or science. But in music the principles of bibliographical description as applied to manuscripts, and early printed music, and the study of music printing and publishing, have scarcely reached the same level of refinement. Perhaps it may not be too visionary to hope that before many years have passed music bibliography may rise to studies of the kind that W. W. Greg and Fredson Bowers have contributed to the field of literature.

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The Music Catalog as a Reference Tool

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AS SOON AS SPECIAL MATERIALS are segregated into special collections, general cataloging codes and subject heading lists become, to a degree at least, ineffective. The very fact of specialization implies an intensive use of materials and points to a need for different or more precise avenues of approach. The average music library is part of a larger complex, and many of its rules, procedures, and records are determined by the parent organization. Here there arises an initial conflict: Cataloging, classification and subject heading work can be most efficiently carried out in a general cataloging department, so far as the techniques of handling materials, reproducing cards, and so forth are concerned. On the other hand, special needs cannot be anticipated or understood as well by a cataloger working at a distance from the service point, as by the reference librarian who deals directly with the problems of the catalog user, and whose knowledge of his field and its bibliography qualifies him as a subject specialist. In its most extreme form, this conflict leads to a situation in which the reference librarian's demands for detail and analysis cannot be met by the catalog department. If the reference staff of a special library finds it necessary to reclassify, analyze in detail, or create new subject entries for any considerable proportion of material, the efficiency of the whole cataloging operation is impaired.

The normal path of development has been for nonbook material to be cataloged at the service point until special rules for its handling have been developed and codified, at which time it can be absorbed into the regular routines of a general cataloging department. In the music field, this situation has been achieved by the pioneer work of the Music Library Association and the development of the Library of Congress/American Library Association codes for cataloging musical

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scores and recordings. Theoretically, so far as descriptive cataloging is concerned, all of the basic materials can now be handled effectively in a general cataloging department. At the same time, the present codes have been developed within the framework of the general dictionary catalog.

Administrative organizations vary, but in most branch libraries at least some parts of the cataloging process are the responsibility of the reference staff. Catalog maintenance is an obvious area: the catalog department may send to the branch books which have been accessioned and prepared for the shelves, together with their sets of cards; and the branch itself may decide on its own catalog organization. If the assignment of subject headings is allocated to the reference librarian, the wasted time involved in dual handling of the materials is in one sense offset by the fuller knowledge he gains of the content of the collection.

There are many types of material, ephemeral in nature or so slight as to be undeserving of full or even of limited cataloging treatment. Sheet music editions that are expendable or readily replaceable are often indexed as a supplement to the catalog proper. Pamphlets, reprints of periodical articles, practical opera librettos, concert programs and clippings, are normally indexed by the branch staff. In libraries of certain types, recordings may be regarded as ephemeral material. New techniques and increased historical knowledge are constantly resulting in better recordings and more authentic performances. It is often impossible or impractical to replace an outworn disc with an exact duplicate. Unless an archival collection is intended, recordings may well be cataloged as simply and as cheaply as possible, perhaps in index style by the branch staff.

As subject specialists, music librarians are far less concerned with general catalogs, either of their own or of other libraries, than with bibliographies and special catalogs in their field. The filing title system for scores and records, in placing its emphasis on the composer's original title, adheres to the philosophy of book cataloging, in which the title page is more or less inviolate. Many bibliographies and thematic catalogs, and many of our foreign colleagues prefer other arrangements. The chronological entry secured by opus number order as it occurs, for example, in Hofmeister,¹ Pazdirek,² and in the thematic catalogs of certain nineteenth century composers, would be impractical for most American libraries, although it has been successfully used in Northern Europe.³ But the "systematic"

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arrangement in the Schmieder⁴ and van Hoboken⁵ thematic catalogs of Bach and Haydn, the lists of works in most encyclopedias and dictionaries, and the catalogs of many European libraries, would be more satisfactory than title arrangement for the works of voluminous composers. As a matter of fact, the conventional title system results in a half classified, half alphabetical arrangement; certain musical forms are translated into English and arranged by form, medium, and opus number, while works with individual titles are written in the original language and word order. Bach's cantatas, for example, appear under their distinctive titles, but a collection of miniature scores or an edition of the complete texts would have the filing word, "Cantata."

The primary use of the catalog is as a finding list of the materials in an individual library. For "art" music, the basic approach is normally through the name of composer. At this point there is a divergence of need for different aspects of library practice. For purposes of order checking and bibliographical search, the need is for a precise citation of a definite title page, for a specific physical volume is the object of inquiry. For reference purposes, the content of a volume is often more important than the volume itself, and that content may be broken down into a number of significant subdivisions any one of which may be an object of search. The reference function might therefore be best served by an entry for each individual work of art, arranged through filing title in a meaningful order under its composer. For the order librarian, checking a publisher's or dealer's catalog against a library's holdings, any kind of filing title is an impediment.

Books as well as scores are subject to these conflicting approaches. Since most bibliographic citations refer to individual articles, it would be useful, from the reference point of view, to have the contents of *Festschriften* or congress reports analyzed by author and subject, even at the expense of omitting an entry for the volume as a whole.

The difference in viewpoint is nowhere more marked than with regard to main entries for recordings. Several major works are often pressed on a single LP disc. As with published music, these are usually assembled by composer, form or instrument, but the title of the whole as given on the record jacket is often meaningless. The need for accurate identification of content is increased by the fact that the recording itself is visually impenetrable: it is fairly simple to identify a specific organ prelude in a printed collection, but much

more time consuming to select a similar work from a composite recording. If the main approach to recorded materials is by composer, the title entry of a composite release is useless from the reference point of view, and has value principally for the purposes of order checking. It is a substitute for a title page, and in part an effort to make a kind of material entirely different in nature conform to the principles of book cataloging.

The opera libretto has been repeatedly discussed in library literature. The usual decision has been to catalog according to the use of the publication rather than according to its nature, for the libretto is normally entered under the name of the composer, even though not one note of music may appear in the publication itself. In most libraries of any extent, there are borderline publications, some of which are cataloged as music, some as literature. For the library intending a special collection of librettos, title main entry, as in the printed Library of Congress catalog,⁶ is a practical alternative. The case for this treatment has been clearly stated by Franz Gruber.⁷

For each of the special materials of the music library, there are bibliographical practices of which present cataloging codes do not take full advantage. However, if an integrated catalog is desired, there is perhaps no other way of achieving it than by making all materials conform as closely as possible to the general code.

The card catalog in general and the dictionary catalog in particular have been criticized for size, inflexibility, and general unwieldiness. The worst aspect of our profession is the permanence of its records. Once a pattern has been set up, change becomes difficult, and the difficulty of change increases in direct proportion to size. At the same time, recataloging and revision of entries is a continuous process, with the result that most catalogs are a patchwork of old and new. Any new material, initially a small specialized collection, tends to be treated in great detail, but as the body of material grows, the cost of such cataloging becomes prohibitive, and the need for it less apparent. This process can be witnessed in Library of Congress cataloging of both scores and records. An early Library of Congress card for a collection of scores is far more detailed, in both contents notes and analytical entries, than a revision of the same card as printed in 1960. The change in cataloging rules is in part responsible, of course, but there is also a change in attitude toward the material itself. Similarly, the first printed cards for recordings revealed fuller

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analysis than is being given at present. Any catalog long in use reflects varying attitudes and varying rules: the streamlined entry of today stands side by side with the detailed one of yesterday, and the Library of Congress printed card is filed beside an entry, simpler perhaps, produced by the library's own processing unit.

It is a safe assumption that no catalog will ever be perfect. If it fulfills its basic purpose of listing the content of the library by a kind of entry consistent with the nature and use of the material it is a valuable tool, whatever the criteria on which the entry is based, and however the cards are assembled. There are advantages in a dictionary catalog which will show the relationships between different kinds of material; which will place in one file Beethoven's letters, scores of his symphonies, recordings of the same works, criticisms or analytical studies, and biographies of the composer. There is a distinct economy in such organization: duplicate entries can be avoided, and a single cross reference serves several purposes. There are equal advantages, from the point of view of use, in separate catalogs for scores, recordings, books, librettos; and the smaller the catalog, the more quickly a specific item can be isolated. A subject catalog designed as a separate unit and for a distinct kind of material is free in its choice of terminology and organization.

Since the basis of entry is normally the bibliographical unit rather than the content analysis which would make the catalog a true index to the collection, the reference librarian is in part dependent on supplementary tools. One of the most valuable of recent additions to the reference shelf is Anna H. Heyer's guide to the content of historical sets,⁸ which lists contents for complete works and monumental editions, with composer index for much of the material. Minnie E. Sears' song index⁹ has long served a similar purpose for the contents of standard collections of vocal works, and has acted as a substitute for analytical entry. Composer entries in such dictionaries as Moser refer to works issued in the various monumental sets. Wolfgang Schmieder⁴ supplies an index to standard editions of Bach, including the Bach-Gesellschaft, and Georg Kinsky¹⁰ performs a similar service for Beethoven. For lesser works, the process must often be one of checking the contents of actual volumes.

*Bibliographie des Musikschritftums*¹¹ is a source for the content of congress reports and periodical articles, with *Music Index*¹² as a valuable supplement, especially for domestic publications. Access to older periodical articles is available through E. C. Krohn's index¹³

and through biographical entries in standard German dictionaries and encyclopedias. The weakness of any printed index is, of course, its inability to cover current publications.

Such publications as the Schwann catalogs¹⁴ are sometimes helpful in locating specific recordings, but only in a roundabout way, unless the recordings themselves or a set of cards are arranged by manufacturer's number. The *World Encyclopedia of Recorded Music*¹⁵ analyses the most important works in record anthologies, and presents a complete listing of their contents in a special section.

These and similar tools serve to supplement the catalog as substitutes for analytical entries, and at the same time to extend it. In the reference and research library, it is the second of these two functions that is the more important. The scholar does not ask merely what materials a given library contains, but rather what materials exist, for microfilm techniques and interlibrary loan services have made the contents of many libraries coextensive. Catalogs and printed lists of holdings of other music libraries, and union lists, such as the *British Union Catalog of Early Music*¹⁶ are of inestimable value in enlarging the scope of the individual music library.

The question of subject coverage is a perplexing one, capable of various solutions in libraries of various types. The scholar, thoroughly familiar with the bibliographical tools of his field, has little need of the kind of help given by subject headings: he is more concerned with an exhaustive list of all available material than with the subject content of the individual library. In the educational institution, particularly if it is historically oriented, the same kind of approach is better taught if the student is forced to use a variety of books and bibliographies, rather than permitted to depend primarily on the library's subject catalog for his material. If an open shelf library is adequately classified, the casual reader may prefer to browse among the books themselves rather than to thumb through a file of subject cards. And for information on specific topics, an article in Grove or Apel is often adequate. In many respects—aside from coverage of the most recent materials—the bibliographical references in the better dictionaries and encyclopedias are preferable to subject entries, for here, a known authority has assembled what he considers to be the most indispensable references.

It is quite possible for a classified library to function without a subject catalog. The classification schedule and the shelf list, if it is made public, identify the major areas from the subject point of

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view. With the addition of reference cards to bring out multiple aspects of a given book, and an alphabetical index to the classification, the shelf list can easily be transformed into a true classed catalog. A Dewey library whose schedule is of the proper vintage can take advantage of some of the elements of the Brussels expansions, and an L. C. library has a logical system in the original tables.

A classed catalog is particularly appropriate for musical scores. The primary elements of subject headings and those divisions set up by an adequate classification schedule are the same: medium of performance and musical form, or some combination of the two. In the Library of Congress tables, for example, the principal divisions are by medium of performance. In instrumental music, the larger classes are sub-arranged by form; in vocal music, there is a prior division by purpose, in terms of sacred and secular, dramatic and non-dramatic. The order of classes is logical and easily grasped. For performance libraries, and for performance purposes in libraries of all kinds, the classification table supplies the primary approach to the material. In certain classes, such as chamber music, further detail may be needed; otherwise, there is little value in subject analysis by medium, for a reference to the appropriate numbers in the shelf list serves the same purpose. In such an adaptation of the shelf list as a classed catalog, any kind of chronological subdivision is lacking, save in the small percentage of cases in which both form and medium are practically synonymous with stylistic period. Division by nationality or school is another impossibility. Style is not necessarily coextensive with either chronological period or nationality, and this type of approach may well be left to bibliography.

In many libraries, record collections are unclassified. If they are arranged according to the same schedule as scores, the shelf list may be made to serve in the same way for subject approach. If the arrangement is simply by accession number, there is nevertheless a kind of medium of performance heading in the entries for performer. The library user who does not have a specific composer and title in mind is more apt to want to listen to a particular violinist than to violin music in general. It might indeed be practical to combine the two types of entry, and write *Violin: Oistrakh, Conductor: Scherchen, Orchestra: Philadelphia*. Form and period divisions may seem important in the educational library, but perhaps the task of drawing up lists of recordings for class use is one for the instructor.

or the reference librarian rather than for the catalog. There are of course numerous and extensive discographies in historical studies, unfortunately out of date almost as soon as issued; and the various anthologies: *History of Music in Sound*, *Anthologie Sonore*, *Archiv Produktion*, are available for examples of forms and stylistic periods. A subject grouping is most important in recordings of other than art music. Ethnic music and folk song collections clearly need to be grouped accordingly to place of origin, and if the music library is the custodian of nonmusical recordings, subject groupings of language or documentary recordings are imperative.

For an alphabetical subject catalog, there are now two excellent guides in the Library of Congress list¹⁷ and in the recently published subject heading list of New York Public Library.¹⁸ They are similar in that both have been designed for a combined dictionary catalog of scores and books. The Library of Congress list is aimed primarily toward a body of subject cards for music integrated in a general catalog; the New York Public Library list for a separate departmental catalog. For scores, the basic element in the L.C. list is form, which complements the primary division by medium in the classification tables; the basic element of the New York Public Library list is medium, corresponding to its closed stack arrangement and broader classification. Both follow the principle of specific topic in assigning subject headings for books. Neither is especially well suited to subject entries for a record catalog, for both are more detailed than necessary in bringing out precise instrumentation.

There is a third, perhaps embryonic set of subject headings for music in the conventional title system itself. The first two elements of the conventional title for a musical form are the name of the form and the medium of performance, the latter expressed in score order. If the limitation of elements in the conventional title supplies a sufficiently detailed medium of performance, it would be both economical and consistent to express the subject heading in the same way. If a similar classification were used throughout in conventional title place, placing *Opera* before *Don Giovanni* and *Cantata* before *Ich hatte viel Bekümmernis*, the first part of the filing title and the heading might simply be inverted for a form-medium subject approach.

An alphabetical subject heading system is valuable insofar as it complements the classification in grouping or segregating materials in other ways. If the classification is broad, subject approach should

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be detailed; if the classification is narrow, subject approach may reasonably try to bring together all related aspects of a particular subject. In the specific approach, interrelationships between subjects must be expressed by cross-references. In the classed or alphabetical-classed catalog, interrelationships are shown in the order of the material. In a special field, the user of the catalog is often better served by the latter, for specialization implies a clientele with knowledge of the field covered.

For references purposes, the catalog is most important as an author list, as complete as possible, for the permanent holdings of the collection. There are substitutes for subject approach in the library's classification schedule, in bibliographies, in reference tools in general. In the special library, the kind of subject approach that is most useful may be entirely different from that required for the same type of material in a general collection. If one set of records can be made to serve multiple purposes, as in the adaptation of the shelf list as a classed catalog, there is economy in card production, filing, maintenance, and use. The reference librarian's value depends on his understanding of the catalog and related bibliographies, for the catalog is never self-explanatory, and the reference librarian must serve as its interpreter and apologist.

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Building a Collection to Meet the Needs Of Research Scholars in Music

BROOKS SHEPARD, JR.

THE COMING OF AGE IN AMERICA of musicology, a discipline founded abroad and represented for many years by publications almost entirely of European provenance, is a recent phenomenon. It was not at all long ago that the few music historians on our soil were obliged to go abroad for their training, or were themselves of foreign birth. We now can boast an entire generation of native scholars of international reputation, holding posts in all of our major universities and developing research techniques which are no longer a mere echo of those cultivated abroad.

Research and instruction in musical scholarship between the two world wars was necessarily concentrated in those very few institutions which had been fortunate or far-sighted enough to acquire the basic materials of research in anticipation of their use. These were the the Library of Congress; some of the larger city libraries, which had admirably fulfilled their obligations to a future as well as to a contemporary public; and three or four colleges and universities whose collections had enjoyed the attention of a visionary curator or philanthropist.

When the upheavals heralding the second world war brought to our shores a number of distinguished European scholars, musicology was added for the first time to the curriculum of a number of American universities. Few of these possessed what could be called a minimal research collection in music; and those which did seldom commanded a budget sufficient to guarantee the influx of all significant publications in the field.

The more enlightened university trustees and regents recognized, to their credit, that the distinction brought to their institution by the presence of an internationally admired scholar in music carried

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with it an obligation to furnish the raw materials of his trade. Emergency appropriations were placed at the disposal of faculties and librarians, together with instructions to create, forthwith, research libraries of music.

The identification of titles pertinent to such a plan was not an insuperable problem, even before the present day of excellent selective and classified bibliographies of research materials. Lists could be compiled in consultation with practicing scholars or with the scanty and generally obsolete bibliographies available; and the holdings of model libraries examined for content. By cumbersome means, a title list could be assembled to serve the standard requirements of musical research and instruction: musical dictionaries and encyclopedias; thematic indexes, library catalogs, and other bibliographic aids; scholarly periodicals, biographies, and monographs; and the gamut of collected editions and historical monuments.

Identifying a research collection in music was one matter; securing it was another. Most of the few thousand titles in a basic research collection had been long out of print, and were virtually unobtainable in the second-hand market. Some essential publications had been printed more than half a century earlier in editions of no more than two hundred copies, nearly all reposing permanently in institutional collections. Enforced examination of nineteenth or twentieth century secondary sources on microfilm is hardly the means to instill the love of scholarship in young minds; but this was the prospect facing many new departments of musicology twenty, and even ten years ago.

The expansion of a small library of performing editions, or the creation of a research library from nothing, is still no simple matter. It is not the hopeless problem of the recent past, however, thanks in part to modern technological inventiveness, but in greater measure to the imagination and resourcefulness of scholars, librarians, and publishers, working in collaboration. A substantial number of scholarly titles are once again available, in a variety of formats, and all evidence seems to indicate that this happy circumstance will accelerate.

Librarians need no longer lament over the unobtainability of the great collected editions of the works of Palestrina, Bach, Handel, Mozart, and Beethoven, for these monumental sets are being rendered obsolete by the issuance of new critical editions. Those unwilling to await the leisurely completion of each new series may purchase reprints on paper superior to that of the original editions, of the old collected works of Bach, Mozart, Beethoven, and Brahms. Reprints of

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several of the most celebrated historical series, including the German *Denkmäler*, *Das Erbe Deutscher Musik*, and one of the French monuments edited by Expert, are now offered by their publishers. Projects once suspended, such as the complete works of Lasso and Haydn, have been resumed with indications that the earlier volumes will once again be made available.

A heartening development of recent years was the announcement by a leading European publisher of a series devoted to facsimile reprints of early printed works such as the Quantz *Versuch* and the Walther *Lexicon*, whose usefulness has scarcely diminished since the day of their first publication.¹ While some of the titles in this series appear to have been selected for reasons more bibliophilic than utilitarian, the project continues to furnish indispensable texts at the fraction of the cost of an original.

Comparable in purpose and format is a new series of editions in facsimile of important manuscript sources of medieval music.² If the project is as successful as it deserves, there is every reason to suppose that its American publisher, or another, will extend the series to embrace other epochs of musical history. While it is unthinkable that a widely comprehensive selection of manuscript sources reproduced in this fashion could be made available in one lifetime, or in several, the pedagogical service of even a manageable selection will be inestimable.

A less expensive form of reproduction are the microcards issued by the University of Rochester Press, featuring a large and growing list of theoretical works published before 1800. A text form esteemed more, perhaps, by the librarian than by the myopic scholar, the microcard enables the research library, large or small, to plug the gaps in its collection of original texts which are not likely to be reprinted in book form. Also in such a category is the doctoral dissertation, of which significant contributions from the major American universities are now being added yearly to the microcard lists.

Modern but out-of-print monographs and bibliographic tools are categories neglected until recently by commercial publishers of reissued scholarly titles in music. Microfilm has proved an especially unsatisfactory substitute for bibliographic works, in which often only a single page needs to be consulted. Remedy is shortly to be sought in the novel process of xerography, by which prints are efficiently produced from microfilm at the cost of a few cents per page. A joint committee representing the Music Library Association and the Ameri-

can Musicological Society has been directed to compile a list of out-of-print works in greatest demand for musical research, which will be reproduced and made available at cost on a subscription basis. Even more than others less altruistic, this project merits success, and may hope to be expanded in the course of time.

Missing from the actual and projected reissues of scholarly works are a number of essential categories such as musicological journals, and serial and monograph titles not included in the projects outlined above. For these texts, as well as for most primary sources, microfilm is the only economical recourse. The new or resurgent library and its users suffer less from prejudice against this medium than does the older, established library; in consequence, it often exercises greater responsibility in furnishing for its readers the total requirements for a given field of research. The newer research library, too, may be in a better position or mood to furnish the up-to-date devices which make the reading of microprint less arduous than did those of a few years ago.

The librarian specializing in any subject, however, cannot afford to rest on his accomplishments of providing microtexts of the suitable materials of research. These are merely the passive servants of an energetic and essentially creative discipline. The vitality of learning is weakened by any obstructions separating the thinker from his facts; and anything which is a substitute for the actual fact will inhibit the thinking process. Microfilm is an indispensable accessory to scholarship carried on anywhere in the world, and so it will remain until a handier form of textual duplication or transmission is invented. No less than the scholar himself, however, the librarian must be aware that some of the meaning, and certainly some of the impact, of a book or manuscript is vitiated by photoduplication. Let us subject the exciting materials which pass through our hands to what is lamentably and almost universally termed "processing"; let us warily concede that the purpose of examining a book is "information retrieval"; but let us not forget that musical archeology, like other sorts, receives no mean part of its stimulation from such sensory delights as the redolence of a binding; the soapy texture of a vellum leaf; or the unproduceable red of a rubricated page. A set of shiny three-by-five cards should be a substitute for Mersenne's *Harmonie Universelle* only until its custodian has the luck and the funds to find a bargain copy of the real thing.

Should a research library in music, newly underway, attempt then

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to amass original materials in quantities comparable to the rich stores of European libraries? Or can it hope to compete even with the historical collections of venerable American institutions, some of them accumulating treasures for at least the past hundred years? A qualified yes is the immediate answer. Rivalry is out of the question, although a rich library might in a century overtake its ancient but impoverished neighbor. Growth of special collections can obviously not be encouraged at the expense of providing the essential core of a reference and research library. A growing representation of primary musical materials in a library, on the other hand, has many arguments in its favor.

What use are original editions to a modest research library? Sometimes they are the only editions, in a field with few best sellers. Although there are exceptions, the antiquarian book market for music remains generally well below the dizzying levels sustained by some of the more glamorous regions of book collecting. Many works of Johann Christian Bach, to cite a single example, are obtainable in original editions for less than the cost of photostating them, and for no more than a modern edition—if it were available—would cost. Librarians chary of eighteenth century editions and their problems of preservation may be depriving their readers of the sole available texts of important works. Their oldness or rarity, in such a case, is an irrelevant matter.

What of a rare text whose cost exceeds that of a photocopy, in sufficient measure to argue against its purchase? The individual circumstances of available funds will dictate the answer; but again, the incentive to inspired scholarship which an original document furnishes must not be overlooked.

What, finally, of an important book or manuscript whose text is rendered more legible, more accurate, and more comprehensible in a critical edition of the 1960's; what justification is there for its acquisition? One worldly argument is that it can capture the imagination of a potential benefactor, as specimens of more utility but less celebrity would fail to do. A sounder argument, once again, is on behalf of the mentality of the research scholar. It is he for whom a unique document of historical importance and a carefully assembled and comprehensive collection of primary materials in a chosen topic have meaning which a row of identically bound scores cannot reproduce. No less than in other sorts of institutions, a library benefits from the pride of its members in the resources it can offer.

The canny librarian can obtain early books, scores, and manuscripts at prices far below what might be imagined, particularly if entire collections are purchased at one time. Almost every year, American libraries gain new distinction by acquiring the private musical collection of a connoisseur, or the entire stock of an antiquarian dealer. The riches of many established research libraries in America were largely acquired in lumps, under such circumstances.

It is not to be supposed that these materials drift of their own accord across the Atlantic. In each case among recent acquisitions of notable European collections by American libraries, ingenious sleuthing by a scholar or librarian has uncovered the treasures for his library. Two advantages favor this aggressive approach to the collecting responsibility: an unpublicized private collection may be obtained before other libraries or even national governments have descended upon it; and personal negotiations with an owner ordinarily have results more favorable to a library than does the mediation of a dealer. In this manner have enviable collections come in recent years to institutions such as the Universities of Michigan and of California at Berkeley.

The economics of purchasing ready-made collections applies no less to the texts of a basic research library than to the rare or unique materials which may be counted as luxuries. For the library aspiring to meet the new demands of scholarship made upon it, a personal working library assembled over many years by a practicing scholar should furnish promptly a large quantity of essential titles which would otherwise require years of searching. The lump cost would certainly be less than for volumes individually purchased.

Because a research scholar's library is rarely released before he is dead, this acknowledged ideal for establishing the core of a new institutional library for research raises problems of some delicacy. It is perhaps not so difficult to acquire, however, as might be anticipated. Ambitious librarians have been known to cultivate the realistic, if somewhat ghoulish practice of following notices for the demise of eminent musical scholars. The more fastidious have other, and actually more efficient means for locating available research collections and of negotiating for their purchase. If such collections are not sold piecemeal on the auction block or sold to a dealer for resale, neither of which procedures guarantees maximum profit to an heir, the latter will frequently ask the aid of a dealer in finding a purchaser. A librarian in search of a ready-made research collection is well ad-

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vised to make his requirements known to several antiquarian music specialists in key cities here and abroad, and to await opportunities which they may report. The commission for the dealer's services will not likely be exorbitant, and the exercise of his professional talents will amply justify his fees. He is a useful collaborator, too, in the disposal of duplicates which will invariably come with the purchased library, and in the recouping of some of the purchase cost.

Special circumstances have destroyed the integrity of certain private research collections dispersed in recent years, such as the Scholes and Dent libraries, as well as the fabulous stock of an Otto Haas. Others, however, such as those of Alfred Einstein, Manfred Bukofzer, and Olin Downes, have served to enrich substantially the libraries fortunate enough to inherit or purchase them. Many private libraries of greater or lesser scope than these remain to contribute a wider usefulness after their original collector has passed on.

The foregoing discussion has dealt only with the problems of retroactive collecting for a research library in music. Current publications as well, obviously, must be systematically acquired. The alternative is a kind of microcosmic national debt, leaving to later generations the consequences of the irresponsibility of our own.

The task becomes increasingly formidable as the steadily growing lists of new historical publications in music put more and more strain on budgets. Concomitant with the blossoming of the historical discipline and of healthy solvency among publishers here and abroad has been the proliferation of worthy monographs and critical editions. One remarkable sidelight of this development is the recent issuance of rival editions of identical music, each equipped with the expensive apparatus of scholarship. While mysterious personal factors are possibly involved, the phenomenon is surely symptomatic of an international race to bring the accessories of musical scholarship to a level with that of the older disciplines.

The selection by the research librarian from current publications, especially musical scores, is not the unequivocal matter it once was. Certain hallmarks formerly gave instant identification to critical editions: an arresting price tag; a monumental format; introductions and appendices of greater bulk than the accompanying musical text; and a refreshing absence of editorially imposed expression marks. The attributes of the "performer's edition" were just the opposite in every regard. That one of the ultimate objectives of scholarship has taken effect may be seen in the blurring of the lines between these once

distinct categories. If the scholar wishes, for example, to consult the complete works for keyboard of Wilhelm Hieronymus Pachelbel, critically edited by a reputable scholar, he will find such a publication among the inexpensive performing editions of a widely distributed organ series. (The old German *Denkmäler* edition, while ampler in commentary, lacks one composition.) At the same time, modern series of historical monuments have come, by apparent common agreement, to abandon many of the occult mannerisms once barring their use by the uninitiated. They have even taken, somewhat confusingly for the library classifier, to issuing instrumental parts for practical use by performers.

There can be no question that the faculties of a research librarian in music are being challenged in increasing measure, whether they be his powers of judgment in selecting within the confines of his budget the materials which tomorrow's scholars will demand, or his talents of persuasion to fiscal authorities who must recognize the accelerated needs of musical study. His responsibility in the 1960's is a grave one, and one providing stimulation surely unmatched by any other humanistic field of librarianship.

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Patterns of Growth in Public Music Libraries

IRENE MILLEN

MUSIC DEPARTMENTS IN PUBLIC LIBRARIES grow, as all libraries do, through gifts, bequests, and purchases. Although gifts seem more plentiful than in other subject fields, the building of a good music collection is usually a slow process. Gifts like those of Joshua Bates and A. A. Brown to the Boston Public Library are rare.¹ More often gifts merely duplicate a library's holdings; or all too frequently, little of practical value remains after trivial and worn items are discarded. Appropriations from tax money are typically inadequate and few libraries are fortunate enough to acquire supplementary funds. The vast quantities of material, available in 1960, in this subject field which knows no national boundaries and goes back in time to preliterate man make selection difficult. Comparison of the bibliographies in Louisa M. Hooper's *Selected List of Music and Books about Music for Public Libraries*,² 1909, (32 pages, 2 columns each) with those in L. R. McColvin's *Music Libraries*,³ 1937-38, (362 pages)—and still further with the output of music and phonograph records alone for the years 1953-57 in the quinquennial cumulation of the *National Union Catalog*⁴ (954 pages of 3 columns each)—illustrates graphically how the problem of selection has grown in the past fifty years.

At the time Miss Hooper compiled her list, music libraries were in their infancy. Growth, except in a few notable instances, was sporadic with little uniformity of purpose or pattern. Some libraries were concerned with collecting the "popular music of the day," others with building "well rounded" collections.⁵ Other collections began, as at Brooklyn Public Library, with a modest purchase of music for circulation. The original purchase of four hundred volumes in 1882 inspired gifts and further acquisitions, from library funds, selected not by librarians but by "men of wide acquaintance with the works"⁶ of noted composers. In Chicago, in 1914, three music critics selected

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the initial collection for the public library. This was intended for "music lovers and amateur performers" rather than professional musicians.⁷ The librarian of the St. Louis Public Library bought good, easy music that could be read at sight with pleasure by the ordinary music lover in order to encourage reading use of music.⁸ A variation of these patterns occurred at Pittsburgh where a group of civic-minded citizens bought and presented to the Carnegie Library, when it opened in 1895, the library left by Karl Merz, dean of the music school at the University of Wooster.⁹ This scholarly collection of about 1,200 volumes consisted mainly of books, monographs, and periodicals and was intended for reference and research. The presentation of the Merz Library inspired other gifts but a circulating collection was not begun until 1912 at which time a prominent organist was asked to select, with "reference to the needs of the average music student," about one thousand volumes of music.¹⁰

Despite these somewhat haphazard methods of acquisition, music collections of varying size and quality were to be found in public libraries scattered over the country by 1917. Answers to a questionnaire, sent by the Bureau of Education to 2,849 libraries, indicated an earnest attempt to supply the kinds of materials needed by the libraries' particular publics. Most music collections were administered by general librarians as part of general collections and wide divergence was apparent in holdings. Some libraries adhered to the traditional book. Orchestral scores were available in some libraries; piano arrangements in duet, two-piano or solo form were preferred in others; some libraries stocked both. Chamber music was reported in an amazing number of libraries. Some libraries, as already suggested, included popular music; others did not add "ragtime and undesirable compositions."¹¹ Although decisions about 65- and 88-note player piano rolls were vexatious,¹² a few libraries had acquired one or the other or both. Annual budgets where they existed were small. One library spent \$5.00 annually; another spent \$600 and thought \$10,000 would be more nearly adequate.¹³ From such anomalous beginnings, public music libraries were developed.

In answering the 1917 questionnaire, the majority of library administrators expressed dissatisfaction with existing collections. Dissatisfaction, no doubt, gave impetus to the trend, already started, toward reorganization of musical materials into subject divisions or departments. The appointment of librarians specifically charged with responsibility for music in turn led to formulation of selection policies to insure more systematic development.

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The question most often asked by librarians faced with the prospect of framing a feasible selection policy is how to begin. The most obvious considerations to be taken into account are: the library's musical community, its interests and needs; the library's philosophy about its function in relation to those interests and needs, and the library's budget. Space and staff limitations affect acquisitions but these are administrative problems and will not be discussed here. The music selection policy, with some modifications, usually conforms to the general principles of selection of the institution of which the music library is part.¹⁴⁻¹⁶ Instead of enumerating steel mills and fabricating plants and analyzing the economic and social status of the population,¹⁷ the music librarian notes the number of symphony orchestras, choral societies, opera companies, public school, college and university music departments. He attends concerts and participates in activities of musical organizations in order to gain insight into interests of nonmusicians as well as musicians. He examines the courses of study offered by the music schools in the area. He studies the inquiries and requests received at the library.

To adjust the diversity of requests to usual library budgets is not easy. The orchestral conductor wants to examine scores of works ranging in period of time from Gabrieli's *Sonata pian' e forte* to Shostakovich's *Symphony no. 11*. The weekend "organist" wants music for the chord organ. The professional "antiqua players" in residence at the university are content with modern reprints of old music but an undergraduate student demands to know why a microfilm copy of William Ballet's manuscript collection of lute music has not been acquired. A violinist about to make an expensive investment asks for all available information on Montagnana violins. The local educational television station needs a recorded version of Copland's *Cat and the Mouse*. A little padding in the string chamber music section brings accusations of favoritism from the wind players.

In determining selection policy, the public music librarian must decide which of such requests can be filled within library objectives and budget. The request for information on Montagnana violins falls within the objective, common to all libraries, of supplying accurate and authoritative information. But few librarians would think that music for chord organ would fill a significant need; anyway the chord organist will go away happy with a song collection that includes chord symbols above the melodic line. A public library in a city where there are a number of orchestras—professional, amateur or school—would expect to supply the conductor's request. Not only

conductors but other musicians, students and audience use orchestral scores. On the other hand, orchestral parts (also multiple copies of choral works) are eliminated from buying programs of most libraries. Apart from the fact that the cost of providing an adequate representation of works would be prohibitive, performing organizations tend to buy works which they repeat frequently and can easily obtain those scheduled for occasional performance from commercial rental agencies.

Besides commercial sources of supply, holdings of other libraries are considered in formulating selection policies. The older practice of developing collections individually has given way to cooperation to avoid wasteful duplication. Pittsburgh, for example, gives scant attention to hymns and hymnology because of the excellent collection at the Western Theological Seminary, and to Foster material because of the Josiah K. Lilly collection of Fosteriana in the University of Pittsburgh. Conversely, because none of the five college and university music departments have substantial music libraries, the public library has agreed, within limits, to assume responsibility for research materials. Informal consultation by telephone prevents duplication of costly items. However, duplication even on an intra-library basis may be deliberate if circumstances warrant it, as in New York City, where saturation with musical materials is impossible. Almost all items in the circulating Music Library at Fifty-Eighth Street are duplicated in the reference Music Division at Forty-Second Street.¹⁴

Most public libraries agree that the collecting of incunabula, books before 1800, original manuscripts, letters and documents except those of local significance can best be left to those libraries whose main function is research. Facsimiles of manuscripts where they are needed are within the range of smaller budgets, are just as useful to most practicing musicians and students, and can be used without restrictions.

The majority of public librarians do not collect popular songs or sheet music in quantity. The tendency is to confine purchases in this area to vocal scores of musical comedies and volumes of songs, *e. g.*, *The Rodgers and Hammerstein Song Book*, and inexpensive compilations such as those published by Harms, Remick, Witmark, and others. Lester Asheim¹⁸ suggests a kind of musical Farmington plan for substandard musical materials because of their potential value for future research but as far as popular music is concerned a number of large collections are preserved in libraries in various locations. The

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collection at Grosvenor Library in Buffalo, New York, is well known. The public libraries at Indianapolis and Minneapolis also have large collections.¹⁹

The aim in building a public music library, in 1960, is not likely to be, as in 1917, the well rounded collection. The result may well be something resembling that somewhat amorphous concept because the public librarian tends to build around a core of basic repertory—a nucleus of works that have withstood the test of time.¹⁴⁻¹⁶ In effect, the framework around which a public library is developed is essentially the same as that for the college or university music library. The difference is primarily one of emphasis related to the differences in publics. Emphasis in circulating collections in public libraries is usually on practical editions of music since 1700. This includes music for solo instruments; chamber music combinations; miniature scores for orchestral works; for voice and combinations of voices; and for combinations of voices and instruments. Particular attention is paid in some libraries to contemporary and American composers. Reprints of representative examples of music written before 1700 are bought.^{14,20}

Importance of the work, potential usefulness and quality of the edition are the main criteria by which decisions on individual works are made. Importance alone, as McColvin²¹ points out, is not sufficient reason for adding a title—even within the limits of basic repertory. For instance, the Brahms cello and piano sonatas are among staples in the cellist's repertory but if no one in a library's public can play or read them it would be futile to add them.

Public libraries that make some provision for research buy for the reference collection historical, scholarly, and critical editions, monumental sets and collected works of at least the major composers as funds permit. Pittsburgh buys such materials from special funds, not from tax appropriations.

Practice varies considerably in the provision of phonograph records. Pittsburgh, for example, provides both a reference and circulating collection. In the reference collection, intended for serious study and research and supported entirely by income from endowment funds, representation of all periods, forms and media is the general aim. The circulating collection, intended and used mainly by non-musicians and partially supported by tax funds, is less comprehensive and includes solo, chamber, symphonic choral, operatic and folk music, a small amount of musical comedy and jazz, and a few histori-

cal anthologies. As in printed music, some emphasis is given contemporary and American music in an effort to broaden the musical interests of library users. In the public library of Des Moines, Iowa, the circulating collection of records is the comprehensive one; the reference collection consists of 78 rpm recordings and is enlarged only by gift.²²

As for literature—at Pittsburgh—musical bibliographies, thematic catalogs, dictionaries, encyclopedias, and indexes in English and foreign languages which are used extensively in reference work, selection and cataloging are added as they become available. Materials of local historical value are added indiscriminately—the aim being inclusive rather than critical. To the circulating collection, analytical, critical, historical, and theoretical material, biographies, opera plot books, the better appreciation books are added as they are published if needed and if they meet library standards. Files of 230 periodicals begin with the year 1798 and include a notable number of early American journals. Currently, sixty periodicals including scholarly and foreign journals and some of the more popular ones such as *Musical America* and *Down Beat* are received.

At Pittsburgh, when possible, an attempt has been made in building the collection to establish and maintain correlation among the different kinds of materials. For example, a member of the staff was able to give a lecturer preparing a talk on African music descriptive discussion in books, examples of primitive melodies in notation, and authentic recordings made on location to illustrate her lecture. A young violinist preparing for a major performance of a modern concerto studied critical analyses of the work found in books, and listened with score before him to a recording made by a recognized artist, to reassure himself on matters of tempi and interpretation. The problem of Pythagorean intervals was solved for a young student by combining book explanation with a phonograph record demonstrating the size of such intervals.

The majority of public librarians consider flexibility an essential characteristic of a selection policy. Changing interests of the library's community and widening horizons of the parent institution are usually reflected in the emphases in the music library's buying program. A music library may have begun, as in Pittsburgh, with the purpose of serving mainly that segment of the population within its immediate vicinity. Even before free service was formally extended to county residents, musical resources were being used by many suburbanites

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who came to the library. Since 1956, books about music and scores have been available through bookmobile service and through inter-library loan to small libraries in the county. This extension of service was absorbed relatively easily by adding copies of books and music already in the collection. At the moment, though the possibility of formal state organization in Pennsylvania²³ seems remote, the music library finds itself serving many users who come from various points of Southwestern Pennsylvania. A good illustration of the implications of cooperation within a state system is furnished by the cosponsorship of the North Carolina State Library and the Randolph Public Library of an interlibrary loan collection of music, books, and recordings for the use of all libraries of North Carolina.²⁴ A practicable long range selection policy takes into account the possibility of such extensions of service.

As for finances, these are not necessarily the responsibility of the director or the board of trustees. Where the music library has become an integral part of its community, aid from the outside can be stimulated. Even in the Pacific Northwest, an area in which endowment funds are said to be rare, the Music Department of the Library Association of Portland has inspired several grants and bequests.²⁵ Friends of the Library groups are fairly common but Friends of a particular department of a library seem to be less usual. Pittsburgh has a Friends of the Music Library who, in the twenty-one years of their existence, have contributed almost \$15,000 for the purchase of new materials for the music library. Organized originally for the purpose of raising funds to buy for the music division, the library left by C. N. Boyd, Pittsburgh scholar and organist, the group has continued to work in the interests of the division. More recently, the library received a bequest of \$114,495 from the estate of E. C. Bald, Jr., a library borrower who was interested in all phases of the music division's work. Income from this bequest has enabled the library to purchase collected editions, monumental sets and other expensive items, and to enlarge both the reference and circulating collections of phonograph records.

Finally, a traditional objective of libraries—that of providing the right book, and in this case, also the right score and the right recording at the right time for the right user—cannot be achieved without adequate funds. A sympathetic director will stretch the music library's budget as best he can if he is convinced that the library and its public will gain thereby.


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Sound Recordings in the Music Library: With Special Reference to Record Archives

EDWARD E. COLBY

IN THE OVER-ALL CONSIDERATION of music library materials, the sound recording stands as the infinitely reproducible documentation of the musical performance. Formal education of the music student in the United States and elsewhere almost invariably requires its use as the sonant counterpart of the printed or hand-written score. While it does not replace live audition, participation, practice, or analytical study, the recording is commonly used as a substitute for the first of these activities and as an aid to all four. To those unskilled in the reading of a musical score, the recorded performance is the immediate means of access to the musical literature of past and present, including works of remote periods and geographical areas seldom heard in the concert hall.

Exotic musics not amenable to traditional systems of Western notation find in the sound recording their most authentic representation; native instruments are employed "on location" and the characteristic nuances of rhythm and melody are preserved without the limited intermediary of notated time and pitch values. The art of improvisation found here, as in jazz and in certain types of European vocal and instrumental music, could hardly ask for a more faithful mnemonic handmaid than the recording apparatus.

Although there is little need to stress the importance of sound recordings in the year 1960, the preceding remarks may provide a basis for the discussion of their specific values and for an appraisal of some of the actualities and potentialities in their use and preservation. Subjects outside the scope of this paper are: (1) the cataloging of recordings, (2) the physical aspects of record storage and preservation, and (3) the mechanical handling of record collections. A code

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for the cataloging of sound recordings^{1,2} is in use in the United States, and the results of a study on the preservation of discs and tape,³ financed by the Rockefeller Foundation, have recently been published. Library handling of record collections has been described in a number of articles in library literature; such articles are readily accessible through the appropriate indexes.

Historical particulars of the recording industry have been documented by such writers as F. W. Gaisberg⁴ and Roland Gelatt.⁵ The story in broad terms is one of the interaction of artistry, technology, and public taste, with the energy of the promoter and the skill of the salesman acting as catalysts. Optimum results have generally derived from a combination of excellence in performance and engineering and an increasing public awareness of the cultural values in music.

What are the physical media on which sound is recorded? Monaural and stereophonic magnetic tape and microgroove discs are most commonly employed today. Until 1928 wax cylinders were manufactured, and rolls for player pianos still enjoyed a modest vogue. Prior to the general adoption of tape, magnetic wire experienced a measure of popularity. Sound film is a staple in the motion picture industry, and has been used for the removal of surface noise in the process of transferring performances of music from older discs to the new microgroove pressings. Videotape, containing simultaneously perceptible audible and visual signals, is familiar to viewers of television. Various other electronic devices have been used to store and reproduce musical sounds. Among the most recent developments are a magnetized sheet of paper, reported from Japan, and a thin disc which may be rolled up and mailed in a tube.

Although the first Edison cylinder (1877) was a "poetry" recording (the inventor recited "Mary Had a Little Lamb") and although popular songs, comic monologues and dialogues, instrumental music and political addresses were recorded, the period of the acoustic recording (1900-1925) is generally associated with the "golden age" of opera singing, the period of Caruso, Hempel, Sembrich, Plançon, Tamagno, and others. These artists established the recording as a document of serious artistic value, and at the same time, through the application of the operatic-concert voice to the sentimental song as well as to the aria, made mass reproduction of a higher type of music economically feasible.

The period of the electric recording (1925-1948) witnessed the expansion of instrumental music on discs and the recording of com-

plete operas on a much larger scale than had been attempted on the old acoustic pressings. Full symphonies and complete string quartets took the place of such single movements as the *Largo* from Dvořák's "New World" symphony and the *Andante Cantabile* from Tchaikovsky's Opus 11 quartet. Beethoven's "Moonlight" came to represent the entire sonata, not simply the first movement. Certain composers were favored with recorded *Gesamtausgaben*, often sponsored by societies; American jazz attained further recorded recognition. With the electric disc there came into being the historical anthology on records, notably *L'Anthologie Sonore*, the *Columbia History of Music through Eye and Ear*, and *Two Thousand Years of Music*, supervised by Curt Sachs. The musical world, not only of the scholar, but of the student and layman, was enlarged to include the distant past. At the same time this world turned outward, beyond the confines of traditional Western music, with recordings of Brazilian folk songs, the rhythms of Africa, and *Musik des Orients*.

The development of the long playing microgroove disc and of the magnetic tape recording resulted in an incredibly vast extension of all the fields mentioned above. Complete symphonies became available on single discs, even on single sides of discs, and the weight of complete opera recordings was reduced from bulky ten or twelve pocket albums without diminution of content. The use of magnetic tape, apart from its function as a recording medium per se, facilitated the production of disc recordings; taped performances of European orchestras, frequently performing the works of American composers, have been used in preference to more expensive domestic renditions of the same works. Well-known orchestras and soloists have been accorded nicknames or outright anonymity to conform to the requirements of lower price labels. It must be said that there is now available in recorded literature a wealth of music and musical performances almost visionary in scope.

It is perhaps this very amplitude of resources which causes the lacunae to stand out more prominently. Works in the standard repertory are represented by multiple performances; more obscure but no less valuable compositions are rarely recorded, and if at all, are issued by small firms enjoying a short or uncertain life. But such new historical anthologies as the *History of Music in Sound* and the *Archive Production* of the Deutsche Grammophon Gesellschaft represent serious efforts to correct this situation. Discs are as subject to out-of-print status as are books. Important performances of artists no longer on the

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concert stage are dropped from the catalogs or relegated to a semi-active listing. The network of international record distribution brings some European pressings into domestic listings, others do not appear. Private and semi-private recordings, some of which are extremely valuable, usually remain unknown and unattainable.

To make at least a portion of this recorded wealth available to the general music-lover, the circulating collection and the sound-proof booths in the music library have taken the place of the listening gallery known to historians of the recording industry. In schools, colleges and universities, the services provided are generally adapted to the needs of students and faculty. Recordings are used in the classroom as a standard teaching aid, and in the studio to afford the student an opportunity to hear his own performance and observe his own progress. For individual or small group listening, facilities are available in the general or departmental library, and in at least one place circulating collections of recordings for dormitory use are in operation.

One of the basic values of music recordings is, of course, to provide greater access to a wider variety of musical literature than is available in live performance. In the appreciation and analysis of all musical compositions, the ease of repeated audition of a given work or movement is a feature welcome to instructor and student alike. The recording offers opportunity for comparison of performances by various artists and ensembles, whether they are vocal or instrumental soloists, conductors, chamber music groups, orchestras, or choruses. With a diversity of interpretations of the same work accessible in recorded form, the aspiring musician is in an excellent position to compare details of tempo, phrasing, dynamics, and texture. Through recordings the student may fix in his consciousness the tone quality of a clarinet, a violoncello, a trumpet, a celesta. Or going beyond these members of the modern orchestra, he may hear a Baroque organ, the Siena pianoforte, the tone of a famous Italian violin. The recent set of recordings in which a single composition is heard performed on a number of historical pipe organs is one example of what may be achieved with this type of demonstration. In the field of vocal music, where the novice must form his own concept of tone without the medium of an artifact, another type of listening comes into play; the student may concentrate not only on phrasing and diction, but on the basic means of tone-production.

Examples could be multiplied indefinitely to illustrate the ways

in which recordings can be used actively and profitably in the home, classroom, and studio. Use of this kind rests on an assumption that has far-reaching implications for library service, an assumption that discs are expendable, that their life is limited to something between fifty and a hundred plays, after which they will be discarded and replaced by the same title, if it is available, or by another if it is not. But there remains another aspect of record collecting which more and more libraries are taking into account in their planning. This is the concept of the archive, the acquisition of recordings for preservation and future use. The problems presented by this area are of still broader scope and greater complication than those connected with circulating or reference collections. Harold Spivacke, chief of the Music Division, Library of Congress, spoke at length to this point in an address⁶ before the International Association of Music Libraries in Cambridge, England, in June 1959. "In the field of sound recordings," said Spivacke, "the need to acquire certain publications is indeed urgent, for they quickly go out of print and soon become hard to obtain." But the difficulties do not end there: "The librarian is torn between his obligation to serve his constituency and his desire to preserve his collection. . . . The visual act of reading a book does not in itself injure the book. On the other hand, each playing of a sound recording causes more or less deterioration of the recording itself."

While acquisition of recordings for current use is more or less a selective process based primarily on musical content and secondarily on interpretation and engineering, acquisition for archival purposes is necessarily comprehensive, or selective on a broad categorical basis. The recording for which no specific need is apparent at the moment may develop considerable value within fifty to one-hundred years. Since archival recordings may be used as sociological as well as musical documents, types of music not ordinarily required for class work may come within the purview of the historical collection.

In general terms there are three facets to the problem of collecting materials for an archive of sound recordings. First, there is the recovery of early materials. This includes not only acoustic discs and cylinders dating back to the beginnings of the record industry, and a large number of "singles" and albums from the electric period, but, in addition, a substantial number of the ten thousand long-play pressings dropped from the catalogs of major and minor manufacturers during the first ten years of microgroove output. Second, there are the current pressings, domestic and foreign. Here selectivity must

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operate to eliminate duplicates of the same recordings under different labels and serial numbers, and international agencies must co-operate in locating commercial recordings made primarily for local distribution abroad. The third facet, probably the most complicated, involves the procurement of noncommercial recordings of all periods and from all politically accessible countries.

Important archival collections of sound recordings now in existence fall under the following types of ownership: (1) national archives, such as the French Phonothèque Nationale, the Italian Discoteca di Stato and the British Institute of Recorded Sound; (2) institutional archives, such as the Library of Congress, the New York Public Library and the Stanford Archive of Recorded Sound; (3) radio and television stations—the collection of the British Broadcasting Corporation is regarded as one of the most noteworthy in this category; (4) manufacturers of recordings and recording machines—archival material in these collections consists largely of “masters” cut by the company and its predecessors; (5) private collectors. As with collectors of books and musical scores, private collectors of sound recordings have played and will continue to play a most important role in the preservation of priceless materials. A number of private collections, generally outstanding in quality and quantity, are described in a recent issue of *HiFi Review*.⁷

Together the interests of these various agencies and individuals represent a comprehensiveness which may approach in some measure what Spivacke has designated as “the same type of universal collection of recordings as the universal collections of books and scores available to us in great libraries throughout the world.”⁶ At the present time this integration is purely hypothetical; the *de facto* situation is one of specialization along lines of national output, interest in particular categories of content, program collections, and the labels of given manufacturers. The Archive of American Folk Song at the Library of Congress and the archive of jazz at Tulane University in New Orleans are examples of such specialization by category, although specialization does not necessarily imply the exclusion of other types of material. The field of recorded music is so vast that there is every reason for specialization to continue so that, in the words of Spivacke, “at least one library in the world will preserve a specific work, should others fail to acquire it.”⁶

With the maintenance of present national collections, with the establishment of national collections where none now exist, and with

the cooperation of all agencies and individuals, there are several ways of deriving universality out of the current condition of separateness. Exception must be made, of course, for the restrictions still raised by political boundaries, though it is important that every effort be made, possibly through the good offices of Unesco, to assure as wide a coverage as possible. Of prime importance is the centralization and exchange of discographic information, perhaps through a project similar to the International Inventory of Musical Sources. Another possibility would involve the establishment of a center similar to that operated by University Microfilms in Ann Arbor, Michigan, to which center archives would send copies of their recordings, and from which center further copies would be sent to individuals and institutions requiring them for scholarly use. If this did not prove practicable, such a center might function as a clearinghouse, maintaining catalogs of the subscribing archives, and putting the prospective borrower in touch with the source of the desired materials. A third method, the stocking of a number of "universal" collections throughout the world, would require an even greater application of cooperative effort. With today's high-speed copying equipment, it is probable that technical difficulties would pose fewer problems than would the human relations involved. It is understood, however, that the legal aspects of the copying of sound recordings are at present under serious study, and some important decisions will have to be made to clear the way for cooperative projects of the kind suggested.

Universal or specialized, an archive of sound recordings should not exist solely for preservation, though admittedly this is its primary purpose. Without preservation there is no assurance of continued availability for use; without use, preservation, a perfectly legitimate end in itself, assumes a remoteness frustrating to the pursuit of the knowledge represented by the materials preserved. In the field of music, as in other fields, an archive of recorded sound should provide all the services of a large reference library, including the making of copies for educational or research purposes. Opportunities for research and practical application are manifold, and it will suffice to suggest a few subjects of study for which such an archive may provide essential source materials.

(1) The history of the career of a major artist *qua* performer, documented by all available recordings ever made by that artist. The various "takes" of a given composition would have to be included, even if made at a single recording session. In this way, the artistic com-

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ponents of a masterly performance could be studied in somewhat the same manner that a composer's sketches are used to study his technique of composition. This procedure could lead to a study of the artist's career *in toto*, or to the study of an artist's rendition of the same work or a group of works at various periods of his professional development. It would be interesting, for example, to compare the performance of Franz Liszt from recorded sources, if any existed, with the Lisztian tradition as handed down through his pupils.

(2) Comparison of performances of the same composition by different performers. This type of study could be integrated with certain aspects of the type suggested in the preceding paragraph. While it is true that such comparison is feasible with recordings currently available through domestic trade channels, the ultimate aim of scholarship here, as with manuscript and printed materials, should be encyclopedic in nature, and from the resources of an archive the range of examples could be extended far beyond present limitations. The term "encyclopedic" suggests the eventual preparation of an encyclopedia of musical performance, which would give to this vital aspect of music the same detailed attention now devoted to history, theory, style analysis, and biobibliography.

(3) The analysis of a given style of performance characteristic of a given historical period. This subject is known to musical scholarship as performance practice, a term derived from the German *Aufführungspraxis*, and must now be studied on the basis of early didactic treatises and from the internal evidence of the music. Although the full value of recorded performances in this area of research might not be realized for another fifty years or longer, we are already sufficiently distant from certain practices of the first two decades of the present century to make such a study of immediate value to the student born in the early 1930's. Tempos, treatment of rhythmic details, balance, tone quality—these and other components of performance are readily ascertainable from recordings of the period.

(4) A living art must put scholarship to practice. The recordings used for research can be of inestimable value to the vocalist or instrumentalist in bringing to life styles of singing and playing, of interpretation and tone production no longer generally heard in concert or on the operatic stage. This is particularly true of singing, where in matters of purity of tone, intonation, and breathing, to name but a few factors, the present generation of students has much to learn. Many operas which have been dropped from the repertoire for want of

adequately trained singers could in all probability be successfully revived if the older recordings could be made effective in vocal training.

(5) Authentic interpretations, performed or conducted by the composer himself, and thus bearing the stamp of his authority, or dramatic performances in which the soloists are coached by the composer, can be faithfully recorded on disc or tape. These are of value in recreating subsequent performances of the same composition, and are accessible on sound recordings, from Verdi to Stravinsky.

An authentic performance is never superseded, even by the artist himself. Original recordings, particularly the oldest, should be carefully preserved, since they constitute the basic documents of recorded sound, analogous in a sense to original manuscripts and early printed editions.

Sound film and videotape play an important role in an archive of recorded music. There are many types of musical works: opera, ballet, and dances of all kinds, in which the relationship of sight to sound is an intrinsic part of the aesthetic experience. In the preservation of these forms, audio-visual media should be employed wherever appropriate. The study of techniques of conducting, string instrument bowing and so forth, might also be effectively pursued through a combination of the visual and the audible.

It is not to be understood that the sole beneficiaries of such an archival program are scholars and students in educational institutions. Through individual and group listening facilities, through planned concerts using archive materials, and eventually through enlarged channels of commercial or noncommercial distribution, much of this material may be made available to the layman.

It would be possible to cite further evidence to confirm the view that there should be systematic acquisition and intelligent use of sound recordings for the purposes of an archive, but the preceding remarks have attempted to review some of the principal arguments for a collection of this kind. Not all libraries will be in a position to carry out such a program, but there should be a few, well placed geographically and well endowed financially, where the infinitely reproducible documentation of musical performance is not regarded as indefinitely expendable, but is organized and preserved to constitute a new major resource for the knowledge and practice of the art of music.

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The Music Division of the Library of Congress

HAROLD SPIVACKE

THE COLLECTION OF MUSIC in the Library of Congress antedates by many years the founding of the Music Division in 1897. There was a small but interesting section of books on music in Jefferson's library when it was acquired by Congress to replace its library destroyed in the War of 1812. By the time the present main building was opened in 1897, there had accumulated in the Capitol a great number of pieces of music which had to be moved into the new building. During the subsequent six decades, this number increased almost tenfold and there are now over three million items in the custody of the Music Division. The services which developed as a result of this phenomenal growth are both complex and varied. This study, however, will be limited to a discussion of those special services and activities of the Music Division which are unusual in the library world, some of them the result of the special position of the Library of Congress and others the result of what might be called historical accident.

There is an apparent reciprocity between the constituency which a library serves and its collections and services. The accumulation of a large quantity of a certain type of material will in itself frequently attract a new type of library user. The reverse is often true in that the growth of a certain type of musical activity in a community will lead a library to acquire the materials and develop the services necessary to support this activity. It is not always easy to determine which came first, the growth of a collection or the growth of interest among the library's patrons. In the case of the Music Division of the Library of Congress, there has been this relationship between the growth of its collections and services and the development of American musical life. The pioneering activity involved in the establishment of the Mr. Spivacke is Chief, Music Division, Library of Congress.

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Archive of Folk Song was one of the most significant factors in the development of America's appreciation of its indigenous music. This is a case where a collection attracted a new type of library patron. On the other hand, the systematic acquisition of the autographs of famous American composers may be said to have been influenced by the growing appreciation of America's contemporary music and this would constitute an example of a collection growing out of public interest. More will be said later about both these activities but first a look at the constituency of the Music Division would seem to be in order.

The first obligation of the Library of Congress is, of course, to Congress itself. Although in the past, music has not been one of the major activities of the Congress, in recent years there has been a tremendous increase in requests for service from this source. The growth of interest in cultural matters, both domestic and in international relations, has had a marked effect on the number of requests for aid received from Congressional offices. Second only to Congress in priority, is L. C.'s obligation to the other government agencies. Here, however, there has been for a long time a considerable interest in music. There are few government agencies which at one time or another have not called on the Music Division for information or advice and there are several which make continual use of its services.

Leaving the field of government, the prime constituency of the Music Division, as of the library in general, are the other libraries in the country. Along with the better known services of the Library of Congress, such as the printed card program and the interlibrary loan service, there are some specialized services rendered by the Music Division which although designed for its own use are still made available to the libraries of the country and the world. An example of this may be found in the current book lists prepared by the Music Division staff as a regular activity in order to acquire a comprehensive collection of books on music. These lists furnish the basis for the book lists published in the magazines *Notes* and *The Musical Quarterly*. (The magazine *Notes* of the Music Library Association is not a government publication although it is occasionally mistakenly assumed to be so because almost the entire editorial staff is in the Library of Congress.)

Another large class of users of the Library of Congress are the musical organizations of the country. An indication of the close relationship between these organizations and the Library of Congress

may be found in the fact that the chief of the Music Division is ex officio the archivist of the National Music Council and permanent member of its executive board. In addition to the national organizations, scholarly, professional, and commercial, should be added the orchestras, opera companies, radio and television broadcasting companies, motion picture companies, and local music organizations scattered throughout the nation which constantly call on the Library of Congress for information needed in their work. Finally among the constituents of the Library of Congress are the musicologists and other scholars working in the field of music, the performers, the music educators, the music critics, the copyright lawyers, and in fact every type of individual who works in the field of music both here and abroad.

To serve this broad and varied constituency the Library of Congress has a collection of music which is equally broad and varied, a collection truly international in character. Although naturally very strong in American materials, it includes a cross section of the music, of the entire world. In a brief survey such as this one it is obviously impossible even to mention more than a few of the most outstanding sections. Particularly noteworthy is the collection of books on music which is as comprehensive as the Library can make it. The Music Division also contains a remarkably fine collection in the field of opera, including about five thousand full orchestral scores, several times that number of vocal scores, and over forty thousand librettos. Its collection of early musical scores printed before 1800 is one of the best. And since the Library has been the U. S. copyright depository for almost a century, the Music Division now possesses the largest collection of music published in recent times.

In its custodial responsibilities, the staff of the Music Division does, of course, regard this assemblage of materials physically as a collection of books, but in its reference work, they are more apt to regard it as a body of knowledge. As a result, the members of the staff have through the years developed special competences which are recognized by the patrons of the Library of Congress throughout the musical world. The unusual calls for expert opinion and advice are indications of this broad experience of the staff as a whole. It can hardly be explained as a coincidence that during the past decade various members of the Music Division staff were appointed to serve in a number of responsible positions for example, as member of the U. S. National Commission for Unesco, chairman of the Council of

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National Library Associations, first president of the International Association of Music Libraries, chairman of the Music Committee of the American Council of Learned Societies in one case and a delegate of a learned society to the Council in another, and member of the American National Theatre and Academy Music Panel of the President's Program. Furthermore, three members of the staff have served at different times on the advanced Fulbright Committee for music, two as chairman. Members of the staff have also held office and important committee assignments in many scholarly and professional organizations. Even though most such work is extracurricular, it does constitute a recognition by the musical world of the unusual competence of the staff.

This does not mean that the more usual reference and bibliographic services are neglected. On the contrary, the number of scholars who consult the staff in the course of their research is legion, and bibliographical and reference services are rendered not only to American students but by correspondence to scholars throughout the world. The world of performance is also served; concert artists, orchestra conductors, opera companies, radio and television producers and motion picture directors frequently call on the division for aid in preparing their programs. And among government agencies, the State Department, the U. S. I. A., and the armed forces are some of the most constant patrons of the division's services.

The special activities of the Music Division fall into several categories. There are those which derive from the contents of the collection and others which involve the creation of new documents to be added to the collection. As examples of those derived from the collection might be mentioned the concerts of chamber music in which are performed works found on the shelves of the library and also the issuance of phonograph records based on the library's archives. Examples of the creation of new documents may be found in the recording activities of the Archive of Folk Song, as well as in the commissioning of new compositions of music although the creation of a document is not the major purpose of a commission. There are still other activities which do not fall into either category, such as those of the Sonneck Memorial Fund and the Louis C. Elson Lectures. Most of these special activities are supported in whole or in part by endowment funds set up by generous donors.

There are several foundations supported by endowments which are attached to the Music Division. The first to come into being was

the Elizabeth Sprague Coolidge Foundation, established in 1925 by the late Mrs. Coolidge at the time she donated to the Library of Congress the auditorium which now bears her name. The Coolidge Foundation has as its main purpose the promotion of chamber music in the United States. To achieve this, it gives concerts regularly in the Library and its festivals presented from time to time have achieved international fame. This foundation also subsidizes concerts of chamber music throughout the country. It encourages the creation of chamber music by awarding commissions to outstanding composers and the autograph manuscripts of these commissioned works are added to the library's collections.

Another foundation which supports the creation of new music is the Serge Koussevitzky Music Foundation, established in the Library of Congress in 1950. Since the work of this foundation is not limited to chamber music, it only occasionally gives a concert in the library to present a new work. Most of its commissioned works are in larger forms, which are introduced by major symphony orchestras and opera houses throughout the world, but the autograph manuscripts of all the works so commissioned are also added to the library's collections.

The accumulation of contemporary autograph manuscripts from these two foundations alone would make the library's collection an outstanding one but in addition there have been other significant sources for this type of material. The Fromm Music Foundation of Chicago, although not otherwise connected with the Library of Congress has arranged to donate the manuscripts of its commissioned works to the library's collections. Furthermore, the Music Division has in recent years attempted to persuade American composers to donate all their autographs to the Library of Congress so that future historians would find in one place most of the original documents of the outstanding works composed in this generation. The results of these efforts have been very encouraging and already some of the composers who have agreed to such regular donations include Samuel Barber, Leonard Bernstein, Aaron Copland, Henry Cowell, Roy Harris, Alan Hovhaness, Ulysses Kay, Walter Piston, Richard Rodgers, William Schuman, Leo Sowerby, Deems Taylor, and others. To these should be added the names of some composers whose manuscripts were already in the Music Division such as George Gershwin, Victor Herbert, Charles Martin Loeffler, Sigmund Romberg, and John

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Philip Sousa. The importance of a collection that contains such significant materials is obvious.

The total number of concerts in the Library of Congress exceeds forty each year and of these the majority are presented by the Gertrude Clarke Whittall Foundation. This foundation was established by Mrs. Whittall in 1935, at which time she donated to the library five magnificent Stradivari instruments (three violins, a viola and a cello) and five Tourte bows to accompany them. More than twenty of these concerts are played by the Budapest String Quartet on these Stradivari and the available funds are sufficient for about ten additional concerts by other eminent artists and ensembles. (All of the concerts in the library are broadcast in their entirety in Washington and by delayed broadcast in other cities.) Although the Whittall Foundation does not acquire manuscripts as a result of commissions, it was the personal generosity of Mrs. Whittall that enabled the library to acquire a remarkable collection of autographs of classical composers, including Bach, Haydn, Mozart, Beethoven, and particularly Brahms. There is still another foundation which occasionally gives concerts. This is the Nicholas Longworth Foundation, established in memory of the late speaker of the House of Representatives who had served as the first president of the Friends of Music in the Library of Congress which was active from 1928 to 1942.

There are several smaller endowments which deserve mention. The Sonneck Memorial Fund was set up to continue the interests of the first chief of the Music Division, Oscar Sonneck, by subsidizing the publication of original research in the history of American music. There is also a fund which provides for the delivery and publication of lectures in memory of the late Louis C. Elson. The Dayton C. Miller Fund was established to support and develop the Miller Flute Collection. There are still others but those described here are of more general interest. Endowments supporting such activities are administered by the Library of Congress Trust Fund Board, a quasi-corporation created by act of Congress in 1925. The funds themselves are held and managed by the U. S. Treasury Department under the terms of a permanent loan which pays four per cent per annum in perpetuity.

The pioneering work of the Library of Congress in the field of folk song is internationally recognized. Its activities have been one of the most potent forces in the development of the appreciation of


indigenous folk music not only in the United States but throughout the western hemisphere. The Archive of Folk Song was founded in 1928 and supported at first by a group of private individuals and the Carnegie Corporation of New York. It is now a section of the Music Division supported by appropriated funds. Before the perfection of the magnetic tape recorder, it was very difficult to make field recordings and for many years, therefore, the Archive was forced to organize its own recording expeditions or lend its portable disc recording equipment to private collectors. Today this is no longer necessary and the Archive increases its collection by duplicating parts of collections located at state universities or in the hands of private collectors. About eighty thousand songs in recorded form have been assembled in this fashion, most of them from the United States but with a gradually increasing representation of the folk music of other parts of the world.

The Recording Laboratory is another section of the Music Division. It was established in 1939, with funds donated by the Carnegie Corporation, in order to satisfy the ever increasing demand for copies of the folk music recordings. It soon branched into other fields and during World War II was responsible for many educational recordings prepared for the armed forces. At present, in addition to musical recordings (folk songs, concerts, etc.), the Recording Laboratory is involved in the production of poetry and other literary recordings, the editorial responsibility for which rests with other divisions of the library. The laboratory has for years offered for sale selections from the folk song and literary collections issued in the form of vinylite pressings. (Catalogs may be obtained from the Recording Laboratory.) The Recording Laboratory also provides copies on magnetic tape or instantaneous discs on special order.

All sound recordings, irrespective of subject matter, are in the custody of the Music Division. This collection has grown to large proportions and the library, as a first step in solving the problems of storage applied for aid to the Rockefeller Foundation, which made a grant of \$65,000 to support a preliminary study. This project has just been completed and the report, *Preservation and Storage of Sound Recordings* by A. G. Pickett and M. M. Lemcoe is now available from the Superintendent of Documents, Government Printing Office, at a cost of forty-five cents. It is hoped that this report will prove useful to all libraries faced with the problems involved in the storage of sound recordings.

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This has been a brief description of some of the more unusual services and activities of the Music Division. In a changing world, and particularly with the growing interest in cultural matters, new activities or at least modifications of the present programs will undoubtedly be developed to meet changing conditions.



The Music Department of The Free Library of Philadelphia

BERNICE B. LARRABEE

MUSIC DEPARTMENTS in large public libraries often share with Topsy the doubtful blessing of having just "growned." An influential citizen, a patron of arts, may decide to bestow upon his community a generous sum of money to buy music; another may bequeath an impressive number of musical scores, books, manuscripts, and rare editions to the public library. Frequently there is a proviso that a special room be dedicated to the gift and a music department is born. Or in the process of normal growth the librarian's broad selection policy may generate a fund of musical materials which overflow the parent department, be it named Fine Arts, Humanities, or Reading Room. Again, a musical public may demand a substantial library to serve its needs and the progressive librarian, sensitive to his opportunity, establishes a music collection.

Before 1927 most of these factors were present to demand attention from the administrative staff of The Free Library of Philadelphia. The library was scheduled to move to a monumental building, nearing completion in an area designed by the city as a center of cultural, scientific, and educational institutions. Long years of intensive thought and work had gone into the projected move and every facility of new and up to date equipment, efficient organization, and expanded service had contributed to the creation of the modern central library. In addition to reference and circulation departments, rooms in the new building were planned for maps, documents, newspapers, periodicals, and certain notable special collections.

Prior to this time the Fine Arts Department housed an ambitious collection of vocal scores of operas, operettas, and oratorios, and some instrumental music. Books on music were in the circulation and reference departments. Music materials posed a problem because of diversity of size, shape, and format; the library administration felt that

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expert and preferential treatment was essential for its most efficient use and care. At this point in the planning it was decided to separate the music materials and concentrate them within a single unit. Shortly before the new building was to open, a music department head was appointed and the administration enlisted the aid of the Theodore Presser Company, the largest local music publisher, to help in developing the book stock.

In the summer of 1927 the Music Department opened in the new central library as the only subject department, where it functioned somewhat like a branch within the main building. It charged its own materials, handled its overdue book procedures and, for a brief period, 1948-52, ordered books and music directly from publishers and dealers rather than through the library's acquisitions department. Built-in files and extra-deep shelving had been installed to house the unbound music and oversized volumes. Three sound-proof rooms, equipped with pianos and phonographs, were available for the use of patrons.

The Music Department of The Free Library of Philadelphia is the largest music resource center in the metropolitan Philadelphia area, which has a population exceeding four million. Informational, recreational, and educational materials are free to everyone and the department is organized to give prompt help in obtaining books, scores, magazines, records, and pamphlets. The Department caters equally to the needs of musicologists, professional musicians, students, the communications industry, and the general reader. Borrowing privileges in the library system are free to residents of the city and, for a small fee, to nonresidents.

During the 1953 reorganization of the central library¹ into a subject departmentalized system, the Music Department was moved to a prominent location on the main floor of the library, adjacent to the main entrance. The new location is more spacious and attractive; the architects provided fluorescent lighting and the room was re-decorated. The primary reason for the move was a technical one: the department already had its own catalog, whereas the new subject departments, concentrated on the second floor of the building, would have to depend for a long time to come on the main catalog situated on the same floor. Unfortunately, the relocation of the Music Department was made at the expense of the special shelving and the sound-proof rooms. Plans for the installation of these essentials are awaiting the necessary budget appropriation.

The music room occupies three floor levels, two balconies being

reserved for special collections and storage. The main floor level is the largest and provides ample room for the circulating materials, the ready-reference books, the vertical files, and service counters separating the public area from the work area.

The Free Library of Philadelphia is a tax-supported institution, its income derived from an annual appropriation by the city council. The director of the library submits his estimates for the capital and operating budgets each year to the mayor and council. The library has the status of a city department and is subject to the municipal government's rules and regulations. The governing body of the library is a Board of Trustees, some of whom are appointed by the mayor, some by the Board. The director and his advisory council recommend policy for the Board's approval and these policies are adhered to by all agencies of the library. This pattern allows for reasonable freedom in departmental administration and, at the same time, provides sources for consultation and advice. There is also a Board of Directors of the Library Corporation which acts with the director of the library in administering certain trust funds belonging to the library and not controlled by the city.

In the general organizational structure the Music Department is classified as a reference/circulation subject department. All subject departments are supervised by a chief of Central Public Departments, who in turn is responsible to the deputy director of the library. The department's nonadministrative activities are reported to the coordinator of work with adults, a staff officer. The budget of the Music Department is determined by group decision: the coordinator of work with adults in consultation with the director and the deputy director. The Music Department has no voice in deciding the amount of its annual appropriation but may request adjustments or increases. The average budget over the past few years has been \$6,500 with an additional sum for phonograph records and popular music amounting to about \$1,500.

The greater portion of the music collection is accessible for home use, the remaining material is for reference or restricted circulation. The latter may be loaned at the discretion of the head of the department to research workers, scholars, and responsible readers for a varying period of time, depending on specific needs. General library policy dictates a loan period of three weeks and material is charged mechanically at the central loan desk. However, the Music Department charges unbound music, opera libretti, and similar material

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manually at its own public service desk. In 1958 more than twenty-five thousand special charges were made. A clerical staff deals with overdue materials issued by the loan desk, but overdue items issued by the department are handled by its own staff. Fines and payments for lost or damaged books are accepted only at the central loan desk. Such moneys revert to the city and may not be used by the library for replacements or new books.

The Music Department's public service shows a continuous upward trend. More than seventy-six thousand patrons used the music room last year. Under the library's policy of liberal exchange between library agencies, books are loaned to branches or sent to branch patrons, who cannot come to the central building. Books for the layman and the adult beginner are particularly popular. It is difficult to meet the demand for elementary theory books, simple histories of music, books to be used for and with children, and the "how-to" titles. Student use of the library has increased to a point where it encroaches seriously upon the amount of time that can be given to research workers and general readers seeking help. This trend is reflected in all Free Library agencies and a committee has been appointed to study the problem and recommend possible solutions. A few years ago there was ample time to find information for conductors, music teachers, instrumentalists, and musicologists, but now the great wave of students all but engulfs departmental resources. Recognizing the Free Library's Music Department as the largest in the area, with a greater budget and vast collections, the student, with sure instinct, turns to the institution which provides multiple copies of the titles on his reading list and collateral or alternative material. The department's policy of reserving for reference one copy of each of the standard texts, flanked by encyclopaedias and dictionaries, has led the student to the realization that his public library is almost completely dependable for his needs. The hours of opening are longer (thirteen hours daily, four hours on Sunday), the seating capacity greater, and the ordinarily strict discipline of the school library relaxed.

The book selection policy is formulated by the head of the department. The aim is to develop the holdings of records, scores, and books; to provide material on every phase of music, embracing the historical, technical, theoretical, philosophic, critical, biographical, and bibliographical. Intensive buying in the field of monumental and historical sets and collected editions has proved to be one of the least expensive methods of acquiring extensive music literature. Most of the sets are

received pre-bound, an advantage when the spectre of high binding costs looms large. The department also explores the field of popular song hits, stage and film music, and jazz, selecting the best of these with the aid of experts and professional reviews. The output of contemporary composers and the experimenters is another area to which serious attention is given. Although few public library patrons are facile in reading other languages, authoritative foreign-language texts are added when no good English translation is available.

Because it is a public collection, supported by tax money and providing wide local service, the department recognizes its obligation to supply for its readers a substantial number of copies of all standard titles in books and scores. However attractive the purchase of a rare item might appear, the department does not buy it when there exists a short supply of copies of basic titles.

In addition to their scholarly and research value, rarities and prestige items are aesthetically satisfying, serve the interests of publicity, and provide attractive exhibit material. When expensive purchases are under consideration, it is the policy to check with the Philadelphia Bibliographical Center and Union Library Catalogue, and to consult the library's rare book curator before placing the order. If the volume is accessible to the public in a nearby library, it is not, as a general rule, ordered. Trust funds are available when costly acquisitions can be justified, or a request may be submitted to The Friends of The Free Library² who have been generous in presenting rarities which the department's budget could not afford. Thus are acquired, from time to time, manuscripts, first editions, and source materials. A collection of letters, portraits, holographs, and autographs has not yet been developed. To insure preservation of valuable items, the Rare Book Department will store materials that require temperature and humidity control. Gifts are accepted by the Music Department under conditions approved by the library: that it may make whatever disposition of the donation seems advisable.

A survey undertaken by the local chapter of the Music Library Association early in the 1950's disclosed a surprising number of music collections in and around Philadelphia. A report on the results of the survey has not been published, but the findings were turned over to the Music Department until further investigation could be made. Many of the institutions surveyed have substantial holdings, but not all are represented in the Union Library Catalogue. The existence of

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these private or semi-public collections has little influence on the selection policy of the Music Department save when expensive titles are under consideration. To what extent other libraries are influenced by the department's selection policy is not known. The Curtis Institute of Music is interested in the Music Department's buying program and there is free exchange of material and frequent consultation between the two music libraries.

Orders for music books and scores are initiated by the Music Department and channeled to the Order Department through the assistant coordinator of work with adults. The music librarians in charge of chamber music and phonograph records select the titles for those collections, but all orders are reviewed by the head of the department. Major purchases are the sole responsibility of the principal music librarian, who also specifies the sum that may be spent on special collections.

Upon receipt of a new title or edition, the book is evaluated and a short review written by a staff member with emphasis on the book's usefulness to a branch. The books are sent to a New Book Room where branch librarians read the reviews, examine the books, and make their decisions for purchase. No branch may order a title rejected by the Music Department or one not represented in the department's book stock, but may recommend titles for purchase to the department. Records, ensemble music, instrumental works, opera and orchestra scores are not reviewed nor are they offered for branch selection. Branches rarely buy in those fields and have relatively small music collections. In the proposed regional library plan of the Free Library,³ the five projected regional branches will probably develop extensive music collections, including scores and phonograph records.

An advance order committee meets several times a year to discuss the acquisition of new publications which may be purchased without previous review. The head of the Music Department serves as consultant to this committee as well as to a committee which recommends basic titles and replacements for branches.

Except for the preparation of certain special collections, music is catalogued by the Processing Division, which has on its staff a music specialist. Full cataloging is maintained for the Music Department although other subject departments have only an author and title catalog. Entries in the department's catalog are completely duplicated in the main catalog. Binding is done in the library's bindery

and is budgeted by the Processing Division as to the number of books which may be bound per year. Because the quota is low and binding a lengthy process, it is expedient to incorporate most ensemble music in the chamber music collection, and music of few pages in the sheet music collection.

Within the framework of the Dewey classification used by the Free Library there is little conflict in book selection with other subject departments. A problem exists in the area of the musical theatre but the two departments concerned have no serious quarrel. The Music Department buys scores and sheet music; the Literature Department buys libretti for its theatre collection.

Before the reorganization of the Free Library in 1953, no single agency was responsible for books on the dance. The Music Department bought folk dance books, which generally included diagrams of steps and music. The former Fine Arts Department was concerned with the dance from the viewpoint of costuming and stage décor. A decision was made several years ago that the dance would be the province of the Music Department, together with the obligation to fill in serious gaps in the collection.

The great Edwin A. Fleisher Collection of Orchestral Music,⁴ adjacent to the Music Department, has been a separate department since 1953, although it was at various times both a division of the Music Department and an autonomous collection. One important reason for the separation of the Fleisher Collection from the Music Department was the national and international scope of the Collection as opposed to the local service aspects of the Music Department. The Fleisher Collection is administered by a curator and supervised by the chief of central public departments. The Collection's scores and parts are loaned free to orchestras, when the music is not elsewhere available, and are in demand by performing groups in the United States and abroad. Because of the special nature and proximity of the Fleisher Collection, the Music Department does not buy orchestrations, restricting its purchase of orchestral material to scores of the miniature or study type. The Fleisher Collection has no book budget but may, to a limited extent, draw on a fund controlled by the deputy director. The Music Department has occasionally bought a much needed book for the Collection or placed on permanent loan a title important to it. The department does not answer queries concerning the use or loan of the orchestral music, but limits its service to obtaining scores and parts from the Collection for reference use at those times when the Fleisher Collection is closed.

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A collection very like the Fleisher Collection in regard to its nationwide use by organized musical groups, is the Drinker Library of Choral Music⁵ which has been administered by the Music Department since 1957. The music is the property of the Association of American Choruses. It is a self-sustaining collection, financially independent of the Free Library and is directed by the head of the Music Department. There is an operating staff of three, two of whom are Free Library employees. H. S. Drinker⁶ of Philadelphia, founder of the collection, selects new titles for the choral library but recommendations may be made by the head of the department. The Drinker Library is especially strong in sacred music, the outstanding feature being the Bach Cantatas as arranged and translated by Drinker.

Membership in the Association of American Choruses is a prerequisite to borrowing privileges and a small service charge is made for the use of music. Income is used to reprint items, to refurbish the stock, and add new compositions. Multiple copies of the vocal parts with, in many cases, the orchestral accompaniments, are available for loan to members for a period of six months. A two-month extension may be granted when other demands for the works in question are not too high and there are still sufficient copies in stock.

Shortly after the Music Department accepted the Drinker Library, a campaign was organized to publicize the collection and increase the membership. The roster of members now represents all but two of the fifty states in addition to members in Canada. Foreign memberships are not encouraged because of the expense and intricacies of overseas shipments where a fee is involved. The administrative experience of the Music Department has served to reorganize and streamline the procedures of the Drinker Library with the result that membership and circulation have almost doubled in the past two and a half years. A long-range project to correct and recopy the orchestral accompaniments was begun in 1958 and it is estimated that it will take up to five years to complete.

For the past twelve years, with the enthusiastic cooperation of the library administration, the Music Department has presented an annual series of live chamber music concerts at the central library. At least six concerts are given each year and in some seasons as many as twelve music events are offered free to the public. Few public libraries sponsor such programs and they have consistently attracted capacity audiences, necessitating the use of an overflow room where the music is heard over a public address system. The first five concert seasons were supported by a generous contribution from The Musical Fund

Society of Philadelphia and the gift of an anonymous donor. Since 1953 the concerts owe their continuance to the efforts of The Friends of Music of The Free Library, a group of public-spirited music lovers who raise funds to pay the performance fees. The Music Department submits an annual budget estimate, acts as treasurer of The Friends of Music, plans the fund raising campaign, and keeps a record of contributors. More than \$3,000 has been collected each year since The Friends of Music were organized. On a few occasions the Free Library has enlisted the aid of the Music Performance Trust Fund in presenting chamber orchestra concerts. The Free Library assumes incidental expenses in connection with all musical events.

The curator and assistant curator of the Fleisher Collection, together with the head of the Music Department, plan the concert programs and engage the performing groups in consultation with the Program Committee of the Board of Trustees. The public relations officer and Exhibits Department of the library assist in program design and the preparation of announcements, posters, flyers, and press releases. Many of the concerts are tape recorded and re-broadcast by Station WFLN, Philadelphia. The impressive roster of artists has included the Curtis String Quartet, Joseph Szigeti and Carlos Bussotti, Agi Jambor, the Philadelphia Woodwind Quintet, Toshiya and Reiko Eto, the Philadelphia Brass Ensemble, the Juilliard String Quartet, and many distinguished assisting artists.

Concerts of live music draw larger audiences and afford wider publicity than any other library-sponsored events. For a brief period the department experimented with concerts of recorded music but the response was discouraging. It was found that patrons do not care for group listening but prefer to use the individual facilities provided by the department.

Routinely the Music Department prepares book lists, arranges tours, and plans an average of twenty-five exhibits each year. Most of the displays are designed for the department and central library, but exhibits have promoted understanding of library services through displays in branches, banks, department stores, and in cultural and educational institutions. The exhibits prepared for the library concerts are pertinent to the evening's program.

The phonograph record collection was started in 1927 with a sizable donation by RCA-Victor. Since then the company has consistently added to its original gift, and the department has many 78 rpm pressings long since deleted from the company's catalog. Recent budget

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increases have made possible an extended buying program of the LP releases of all companies. The department buys no nonmusical records as these are expected to become the responsibility of other departments at such time as they organize record collections. The only other records in the Free Library system are those in its Library for the Blind, which circulates complete books, recorded word for word on records and tapes, but includes no music.

The records, protected by a plastic jacket, are stored on shelves equipped with dividers at regular intervals. They are arranged by the manufacturer's trade number, a system which has been found to be satisfactory for the department's purposes.⁷ The public has accepted this trade number, used by dealers, record catalogs, and in bibliographies. Staff time in locating and shelving the discs is held to a minimum. The department prepares a card catalog of the records, intended primarily as a selection guide for listeners. The manufacturer's trade number serves as call number; main entry is by composer; descriptive notes include performing groups, artists, size and number of discs, etc. A modified conventional title is used and there are entries for musical shows, operas, folk music, recitals, and so on. There is a separate catalog for each record speed and a special catalog of the jazz records arranged by performing group or artist.

The jazz records are kept as a unit, the nucleus being the Harvey Husten Jazz Library.⁸ The late Mr. Husten was a popular local disc-jockey and the records were donated in his memory by Station WKDN, Camden, New Jersey, and the Harvey Husten Scholarship Association. More than two thousand records were included in the gift and to these were added the Music Department's acquisitions in the field of jazz recordings.

The record collection, numbering over twenty-five thousand pressings, is available to all adult listeners but restricted for use on the eight phonographs in the department. The record players were designed and built by a local sound-engineer and are equipped with heavy-duty motors, diamond needles, limited tone and volume control, and earphones. The perils of casual use prohibit installation of expensive high-fidelity components but adaptation of one of the machines for stereophonic discs is under consideration. The sound-engineer repairs and maintains the phonographs and has recommended a 15-minute interval of cooling for each machine after an hour's use, with the result that maintenance costs have been reduced by 50 per cent. To assure the most efficient use of the listening facilities, an

appointment system is used. Portable record players are provided for branch use but other library audio-visual equipment is supplied by the Educational Films Department.

Plans to establish a collection of circulating records have been postponed as have plans to purchase tapes and tape recorders. The library administration feels that such projects cannot be started save at the expense of the book stock and vital library services. Other factors have weighted these decisions: lack of staff, cataloging and storage problems, and the life-expectancy of the longplay disc.⁹ The results and findings in the current study of the life of phonodiscs may influence the ultimate decision concerning circulating records.¹⁰

An outstanding collection of chamber music scores and parts was given to the library by the late E. A. Fleisher. To this core were added the Hopkinson and Wetherill Collections of The Musical Fund Society and the department's holdings. The scores have been cataloged and bound in order that they may be available for general loan. The parts are kept unbound and are thus less cumbersome and unwieldy on a music stand. Replacement is not a major problem: the music gets excellent care, perhaps because borrowers must make a refundable deposit equivalent to the cost of the work. The collection is processed by the department using the system devised by Wilhelm Altmann¹¹ to establish classification and call number. This pattern is readily adaptable and expandable for instrumental combinations omitted in the Altmann bibliography of chamber music. The Music Department makes regular acquisitions of contemporary works and new editions and arrangements of standard titles.

The sheet music collection, rich in Americana, has been enhanced by the Keffer and the Newland-Zeuner Collections of The Musical Fund Society. Regular purchases of new titles, unusual items, and whole libraries such as the McDevitt-Wright Collection acquired in 1950, have contributed to the rapid growth of the sheet music collection. The department is aware that much of the popular music of today may become the collector's item of tomorrow and buys current song hits and music from films and stage productions for the collection. In selection, special emphasis is placed on Philadelphia and Pennsylvania material, and although there is as yet no catalog, the sheet music is useful to general readers, the communications industry, and in exhibits.

In every phase of department service, the collecting of local material is aggressively emphasized. Since 1953 the Music Department

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has kept a written record of every musical and dance event in the Philadelphia area. It is probable that these annals may some day be of value to a music historian. Clippings, press releases, pictures, announcements, and programs are carefully preserved whether of local or general interest. As E. T. Bryant points out: "For the local composer treatment should be as generous and comprehensive as for the local author; the public library should collect and retain all available material. The composer may be a very minor one but if the local library does not attempt to accumulate as much material as possible it is tolerably certain that no one else will." ¹²

Cooperation with individuals and organizations engaged in music is a firm policy of the Music Department. The list of local musical organizations compiled by the Philadelphia chapter of the Music Library Association in 1951 is kept up to date by the department. In the currently successful Music of the Western Hemisphere Festival, the Music Department has provided a large collection of scores of all publishers for consultation and study by musical directors interested in the music of North and South America. During the past season the department has worked with G. K. Diehl, music director of Radio Station WFLN, in preparing radio talks on Philadelphia composers and the local musical scene. The American Guild of Organists-Philadelphia Chapter advises on new publications of organ music at the department's invitation.

The library administration decides the number of personnel assigned to the department. Staff may be increased or decreased according to the volume of circulation and professional services rendered. The present staff consists of five professional librarians, one trainee, three library assistants, and two library pages. The city determines the salary scales and a civil service test is compulsory. A list of qualified applicants is sent by the Civil Service examiners to the library's personnel officer. When a vacancy is to be filled, the applicants are interviewed by the head of the department who may accept or reject a candidate. The current shortage of librarians is serious, but standards have not been relaxed. A fifth-year degree from an accredited library school, plus music training or music library experience are now essentials.


Department personnel are expected to become expert in their assigned duties. At least two staff members are thoroughly trained for each position so that either may assume responsibility during vacations and in emergencies. The librarians work with musical

organizations in the community, attend professional meetings and in-service training sessions, and review books. Each librarian works a few hours every week at the Catalog Information Desk, a library service established to help readers using the public card catalog. In addition, regardless of specific assignment to a subject department, music librarians are active in all Free Library projects such as the recent Family Book Fair and the National Library Week programs.

Music is everywhere recognized as one of the most vital aspects of cultural life. Public interest in music study, performance, and appreciation is stimulated by radio, television, and the almost revolutionary developments in the techniques and mechanics of sound recording. Intelligent pursuit of musical information and knowledge depends to a high degree on music library facilities, a challenge and demand to be met by the public library.¹³

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The University of the Philippines

Music Library

RUBY K. MANGAHAS

THE MUSIC LIBRARY of the University of the Philippines Conservatory of Music, as reorganized and reconstituted to serve musical scholarship and advance research, started in earnest only in 1955. Obviously, it is young, but its orientation makes it unique as the only library of its kind in the country.

An appreciation of its progress, present condition and problems calls for a brief statement of historical background. The University of the Philippines was founded in 1908 and its Conservatory of Music as a unit was added in 1916. At the end of World War II, when the country was liberated from enemy hands, the University saw its plant and facilities reduced to rubble.

This is true of the Conservatory, too, and, like the rest of the units, it had to start from scratch in 1945, making do with a few books salvaged from its faculty, and such few other facilities as could be made available from elsewhere.

The rehabilitation of the University got under way, the unit libraries attached to the various colleges including Education, Engineering, Law, Business, and Agriculture, were reorganized, and, before long, their shelves began to fill with books, pamphlets, and periodicals, a goodly portion of which came as contributions and donations from abroad, mostly from the United States. Expanding requirements of the institution as the country's only public university compelled it to move in 1949 from Manila to a one thousand-acre campus site ten miles outside the city where the U. S. Army had previously made camp.

The Conservatory of Music was originally assigned a temporary army-built structure formerly occupied by the commanding general

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of the Armed Forces of the West Pacific, until the following year, when it moved to the newly constructed administration building, where it was given two floors of one wing. Incidentally, before the war, the Conservatory of Music, along with the School of Fine Arts, had a magnificent building of its own. At the time of the transfer there was no music library to speak of, but in the main University Library elsewhere on the campus there were a few books on music, a small collection of miniature scores, and another of 78 rpm phonorecords.

It was not until October 1955, ten years after the University started to emerge from the debris of war, that the Music Library was reorganized in its present location and under its new orientation with respect to functions and objectives. What brought about this long-delayed undertaking was the return of its present librarian (then newly appointed) from graduate studies abroad, and the allocation of P15,000 (\$7,500) for the purpose.

Administratively, the Music Library is a unit or department of the Conservatory of Music. It receives its support, equipment, and staff from the school. At the same time, the Music Library is under the control and supervision of the University Library, as are other library units on the campus, except those of law and medicine. Its policies are guided by the rules and regulations of the University Library.

The Music Library follows a program that includes the following points:

1. To develop its reference and bibliographical collection for music research work. This includes the *Gesamtausgaben*, *Musik-Sammelwerke*, *Denkmäler*, and other important sets.

2. To build an adequate record collection for listening and study purposes.

3. To encourage Filipino composers to make their works available through publication or other means so that Philippine music and musical thought will be more widely known.

4. To build a satisfactory collection of Asiatic music, and books on Asiatic music, for purposes of study, research, and understanding.

5. To de-emphasize its performance collection fund-wise, although contributions or donations of this kind are always welcome.

6. To cooperate with the study or work programs of the various departments of the University.

7. To carry on an exchange program with music libraries in the country and abroad.

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According to the terms of her appointment, the present music librarian is primarily a member of the faculty of music and only secondarily a librarian. For her library work she receives no extra compensation. Under the existing relationship of unit libraries to the University Library, the music librarian is immediately responsible both to the director of the Conservatory of Music and to the university librarian.

She is assisted by one full-time and one part-time nonprofessional, both of whom have music backgrounds. The service work is divided between the two assistants. This includes, besides the charging and discharging of music materials, the reshelving of books and other materials, repair work, messenger work, the care of shelves and record cabinets, and attending to the classroom needs of the faculty. Since the Music Library is a closed-shelf library, the assistants are kept busy with service work.

The music librarian handles three or four music courses a semester; attends to all music library correspondence, projects, and meetings; reads book and record reviews; prepares the annual order list of books, scores, phonorecords, and other materials; prepares the annual report of the Music Library, and catalogs scores and phonorecords. With regard to the last-named responsibility, the cataloging of scores and phonorecords, this normally would be undertaken, as with all library materials, in the technical processes division of the University Library. But until such time as the University Library acquires another trained music cataloger, it has been deemed expedient to assign the cataloging work to the music librarian. Incidentally, it is the U. S. Library of Congress scheme of classification, its rules for descriptive cataloging, and its music subject headings that are used for all music library materials.

The first problem the Music Library faced upon its reorganization in 1955 was that of location. At that time, it was the wish of the university librarian that all materials on music, art, and architecture be grouped together in the main library building and designated as the Special Collection. As the main library building is a good ten-minute walk from the Conservatory of Music, the music librarian had visions of music students and faculty shuttling under the hot sun or in the rain between library and school. Fortunately, it took little argument to point out and establish the fact that the arrangements as first conceived were not practical.

Before long, the small collection of books, scores, and phonorecords

was transferred to a room on the second floor of the left wing of the administration building. (The Conservatory of Music occupies the second and third floors of the opposite wing, the two wings being joined together by means of a breeze-way.) This location provided quick access to the music library and at the same time minimized the various "noises" from the nearby music studios.

Within two years the problem of expansion loomed. The room, though ideal in proximity and accessibility, served for the reading, listening, office, service and stack areas, all rolled in one! The problem seemed hopeless. However, the election by the Board of Regents of a new university president brought about a change. The new university head decided that the president's office with all its adjuncts should be situated in the administration building, an edifice which had been erected for that purpose originally. (His predecessor had preferred to hold office in the liberal arts building.)

The Music Library was then transferred to the roof garden of the building (the fourth floor) whose open sides were enclosed with jalousies and the space further divided to accommodate a small recital hall and a classroom. This is where the library of the Conservatory of Music is today. There is one room for the reading, listening, and service areas, and another for the librarian's office and stacks. There is space for growth for another five years at most, by which time it is hoped that a new Conservatory of Music building will have been built.

The main and ever-pressing problem of the library is the procurement of complete editions of the works of various composers and out-of-print books of music reference and bibliography. It was unfortunate that during the years from 1945 to 1955, no one thought of obtaining these valuable sets. Today only the *Bachgesellschaft* set is complete in the library, but slowly other scholarly volumes, such as the Mozart and Haydn sets, *Die Musik in Geschichte und Gegenwart*, etc., are being acquired through subscription.

In 1955, the library had an opportunity to secure reprint editions of the works of Beethoven and Brahms from the Edwards firm in Ann Arbor. However, the deal was snagged by conflicting policies of the parties concerned. Our institution, being a state university, has a policy that all purchases be paid for only upon receipt of the merchandise. On the other hand, the publisher desired to receive his payment first before shipping the expensive sets. No amount of explanation and assurance of payment on this side could budge the pub-

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lishing firm. Finally it was decided that a U. S. book dealer could handle the matter to the satisfaction of all concerned. Unfortunately, by this time the sets had been broken up and sold to various libraries. Only about five or six volumes of each set were available.

Being seven thousand or more miles away from music publishers and dealers poses a problem that probably no library in the West has ever experienced. Distance is the main reason for the delay this library suffers in matters of communication and purchases. Publishing houses and music dealers are wont to send their announcements or catalogs by surface mail. By the time this library receives a notice and rushes off its orders by air mail, the desired items in the dealers' catalogs may have been sold, or the deadline nearly passed for subscriptions to new definitive sets. We have always managed to meet deadlines for orders but have never been able to solve the problem of the "sold" items.

To a newly organized music library this situation presents a frustrating picture, indeed. As music librarians know, many basic reference and bibliographical tools have long gone out of print and the only way to secure them is to depend on antiquarian music dealers, or to hope and pray that some musical scholar in the United States or Europe will sell his or the family's prized music collection. Could there be another Stellfeld collection,¹ or even one approximating it? As R. M. Murphy states, "The basic scholarly publications . . . represent the hard core of knowledge which is the most treasured heritage of the library, and every effort should be made to find copies of as many of them as possible. After all, there are no substitutes—and no translations . . . Monuments such as these in the grand tradition of musical scholarship are fundamental for any music library, and every student should have a chance to become familiar with them."²

The Music Library not only plays an active and important role in the research and study program of the Conservatory of Music; it also cooperates in the study programs of other departments in the University, such as the department of humanities, the speech and drama department, the University radio station, and others. This cooperation is achieved through a policy of short-term loans, a week at most, since with its very limited resources the library can hardly afford a more liberal arrangement. And by special arrangement, its resources are made available on the premises to music students of private music schools.

The budget of the Music Library is determined in a large measure by the library fees of the music students enrolled. However, only

a little over a fifth of this income is allotted to the library. It is this allotment that goes for the purchase of library materials. Equipment, office supplies, and salaries are paid from the general budget of the Conservatory. Before the war, all the library fees collected were used to procure books and other materials for the University and unit libraries. After the war, a state of emergency was proclaimed and it was decided that part of the fees should be used for other purposes. Now after fifteen years, it is expected that the improved economic conditions of the country will soon see the termination of this policy, and revert the funds to library use.

In its acquisition program, the Music Library is governed not only by its budget, but also by a tradition that has been western for the past three hundred and fifty years. Whatever Asian materials the Music Library has is due to the interest and effort of a music faculty member whose special field is ethnomusicology with emphasis on Philippine and other Asian regions. In the acquisition of less costly but none the less important materials for the library, the faculty plays a big hand in shaping its content. It is usually the area of instruction that shows the greatest activity and interest in the library that inevitably receives the greatest attention. In the Conservatory, the theory and violoncello departments have been the most aggressive groups. Surprisingly enough, it is the biggest, the piano department, that lags behind.

All departments within the Conservatory are notified when "ordering" time comes. This falls shortly after the beginning of the new fiscal year which starts in July, a few weeks after the first semester of school. When a department shows little or no interest in the order notice, the music librarian assumes responsibility for ordering materials for that department so that some measure of equity is insured for all. The long waits between purchases, and the need for immediate action with regard to dealers' offers of out-of-print books, compel the librarian to prepare her orders in one big sweep rather than in sporadic purchases of little amounts. Sporadic orders tend to shrink the budget.

Because of the delay resulting from the great distance between the Philippines and the West, materials ordered cannot be made available to music library users until the following academic year. At the very earliest, they may reach the library by the latter part of the second semester. Since almost all its purchases are made abroad, with the exception of Philippine music, this matter of distance creates a

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very real problem. The Jet Age is still much too young to envisage the flying of library materials across the Pacific. We must continue to rely on cargo liners and freighters for obvious reasons.

There are plans for a new Conservatory of Music building. When constructed, it will have the classrooms separated from the studios by an inner garden, and forming the base of this U-shaped structure will be the administrative office and music library. The new library, which is being designed according to the latest trends in music library planning, will have a separate air-conditioned room for its record and tape collection. Equipped with six or more turn-tables, the room will offer more satisfactory listening facilities.

The open-shelf system is a little too risky to adopt where a librarian is held accountable for every piece of government property, and in this case, all library materials are government-owned; hence, the idea of open shelves, though the most attractive and effective way of inducing more people to use the library, is not very popular with librarians in the Philippines, unless, as it sometimes happens, they have the backing of their superior, the college dean or director, who is willing to bear the responsibility for library losses.

To obviate the arid impression of the closed stack that is out of sight to the borrower, book shelves and score cabinets in the new music library will be made visible over a long low counter which will serve as the dividing wall between the stack and reading areas. This arrangement will also help to increase the amount of light and ventilation in the two rooms. Other details, such as a display window, study carrels, etc., are also included in the plan. But most important of all, space for growth has been given the utmost consideration, so that when the need for expansion comes, an annex could be built without deforming the original design.

In spite of many difficulties, some seemingly insurmountable at present, the future of the University of the Philippines Music Library is assured. It enjoys a steady if somewhat limited budget; it plays an active role in the life of the University, with special stress on scholarship and research that could have an impact that is both national and regional for Southeast Asia. In its own special way it is contributing to the development of music in the Philippines as a creative and refining force of the national spirit.

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forty-minute drive across the Bay from San Francisco. Before World War II the town was only one-half its present size, but due to its strategic location as a ship building port, the job opportunities attracted many persons who decided to remain permanently. Today the city is primarily an industrial community, but is very active in many cultural pursuits.

Within the new brick library structure, completed in 1949, are a children's room, the adult reading room, a mezzanine where books and magazines are shelved, a large workroom for the staff on the main floor, and a library auditorium which seats one hundred. Three branches plus a bookmobile complete the city's library resources. The total collection comprises about 95,000 adult and 37,000 juvenile books. Circulating records, art prints, and 16 mm. sound films are additional services offered at no cost to the patron. Situated within the Bay Area where there are many fine libraries, the Richmond Library cannot compete with the extensive subject collections at the San Francisco and Oakland Public Libraries, or the University of California. Rather, an atmosphere of cooperation has developed between the librarians working in these various institutions, and at the California State Library at Sacramento (Inter-library loan division) permitting them to unite in filling specific requests for patrons.

The music department of the Richmond Public Library is administered by a librarian with an M.A. in music and an M. L. S. in librarianship, who works approximately twenty hours a week at the general reference desk and for the remaining time supervises the music and art collections. The music reference books are shelved with the reference collection on the main floor, and the current issues of music periodicals are placed on the magazine rack in the adult reading room. In the mezzanine the music books follow the Dewey decimal classification, and in separate cabinets nearby the music scores occupy an important section of the library.

The record collection, begun in 1952, now contains over 3,300 albums, most of which are 33 $\frac{1}{3}$ rpm. The collection is housed in open shelves near the reference desk, and is divided into three sections: classical, popular and jazz, and nonmusical recordings. In 1952 and 1953, \$2,500 was appropriated each year in order to establish a basic record collection, then the budget was gradually reduced so that at the present time \$1,750 is allocated for juvenile and adult records. Approximately one-third of the total is reserved

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for replacements and the remainder for the extension of the collection. Since practically every major composition of the standard repertoire is represented, as well as records tracing the history of jazz, it is envisioned that an annual figure of about \$1,400 should provide sufficient money to maintain a collection that will eventually reach 4,500 albums.

Since the music specialist orders all music books, scores, and adult records, a correlated buying program is in effect. The music librarian is assigned each year a certain portion of the general book allotment to be spent for music books and scores. The amount for the current fiscal year is \$700, about five per cent of the total book budget. In selecting records, the librarian scans reviews in *High Fidelity*, the *Library Journal*, *M. L. A. Notes*, the *Saturday Review*, and local newspapers, and makes two card files, one signifying immediate purchase and the other a reference file for future use. The latter becomes a handy buying guide for replacing old records with newly recommended versions of the classics. By purchasing most records through several eastern discount houses, a 30 per cent saving is made on each disc thereby stretching the record budget nearly one-third beyond its normal value in the retail market.

The discs are classified according to the Dewey decimal system, as are the books, for the convenience of the patron. For example, classical songs have the number, 784.8, while popular records with lyrics would have a P.784.8 designation. The three main divisions of the collection, classical, popular and jazz, and nonmusical, are shelved in different cabinets to eliminate confusion. Handouts explaining the record classification scheme are always available along with lists of recently purchased recordings.

There is no limit to the number of music books or scores that can be checked out per person, but at present each adult may take a maximum of six records at a time. A study of the record circulation figures is now in process and if found feasible all restrictions will be removed. Approximately 130 albums circulate each day. No deposit is required, and they go out for a period of two weeks with no renewal possible. Overdue fines are ten cents per day per album. Last year more records were checked out than books in any single nonfiction category. When the records are returned they are inspected. Ordinarily patrons are not charged for minor damage, but when a disc is broken or noticeably warped, the library sends a bill for the original discount price just as it does in the case of lost records.

Special collections sometimes require special handling. The Christmas carol record collection, numbering some seventy albums, is removed from circulation after the holidays to prevent undue wear during the year. Each record is cleaned and tested; replacements are ordered if necessary. The following November the records are returned to a place behind the reference desk and patrons are limited to one album per week. The children's room has its own record collection of nursery rhymes, folk songs, familiar musical masterpieces, Christmas records, and simplified lives of composers. Each adult patron may check out two albums for a two-week period from the children's department. The head children's librarian purchases all the records (numbering about three hundred) for her room, but the funds are drawn from the general record budget.

Aside from the standard reference works found in most public music libraries, there are several useful reference aids which were compiled by the staff at Richmond: a song title index which analyzes the library's sheet music and song collections, an index to songs on records listing all individual works on composite discs, an index to the past twenty years of *Opera News*, an index of American folk dance recordings, and an index to the San Francisco Symphony Program Notes. The large bulletin board in the lobby displays posters and announcements of forthcoming musical events; notices of all University of California programs and San Francisco Symphony and Opera events are posted well in advance.

Locally the music library cooperates with any civic group requiring musical service. The very active square dancing club regularly uses the library's large collection of folk dance records. Church groups frequently request scores of sacred music and accompanying records. In building its collection of orchestral scores the library consults with the conductor of the Richmond Symphony Orchestra as to what items could be used by his organization. Theater groups use the nonmusical recordings for interpretative readings, for mastering foreign accents and for sound effects for dramatic performances. It is usual for the music librarian to work closely with teachers in bringing music into the school curriculum and in helping adult patrons educate themselves in this field. Background music, supplied by the music department's phonograph and records, add a festive touch to the library's annual three-day Book Fair. Talking to local groups, writing program notes for the Richmond Symphony Orchestra concerts and advising patrons on matters of preferred record performances and audio-equipment are all regular duties of the music librarian.

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Plans for the future include the possibility of weekly music and film forums free to the public and the purchasing of a reference collection of stereo recordings. After consulting with numerous record experts the library has decided not to allow the stereo records to circulate because of the damage that they might receive if played on monaural equipment. There is no way at the present time to detect visually whether an improper needle has been used or not.

Let us turn now to the over-all picture of music collections in medium-sized public libraries. Hundreds of such departments exist and function with varying degrees of success. How to raise the level of service throughout the country at a minimum of cost is an important question. In this area of library activity, it is immediately apparent that the record collection is of primary importance. Its popularity is indicated by circulation figures. Books on music, scores, and sheet music tend to attract a very limited percentage of library clientele, while records have an immediate appeal to everyone who enjoys listening to music. Most established libraries have already set up policies and budget limitations as far as scores, sheet music, and books are concerned. The rapid growth of the record industry, the development of new recording techniques, the constant expansion of the repertoire available, and the instability of prices, make standardization of policy and budget in this area difficult.

Although each music department is dependent on its own locale and its own particular library system, there are certain specific common needs facing all public library music collections. With new libraries and additions to already established libraries being dreamed of, planned for, and built every day, it is imperative that the basic architectural design include provision for adequate housing of the music collection. Suitable shelving for scores, sheet music, and records is required. Listening facilities may consist of individual booths or phonographs with attached head phone sets on movable tables. It is of course possible to add such equipment in already established libraries, but much time and energy in shifting books and furniture can be saved if a well-thought-out plan for the music department is provided in the original architectural design.

Without a well-defined budget which allows for a strong basic collection, replacement and expansion, the most perfect architectural blueprint, supervised by a skilled librarian, will be sadly ineffectual. Adequate financial support is the backbone of a growing vital collection.

Whatever the size and status of the music collection, it should be

under the control of a music specialist responsible for the selection and administration of all material. There should be a clear understanding of staff duties, in writing if possible, so that there will be no overlapping of time and effort. In purchasing, cataloging, shelving, checking and testing records, and music reference services, the delineation of duties must be carefully planned. If children's records are under the jurisdiction of the children's librarian rather than of the music librarian, close cooperation should exist between the two staff members concerned in order to establish a coordinated record collection. An accurate up-to-date reference collection is essential. If the basic tools are available, any reference librarian can be trained to use them adequately, referring only the most complicated inquiries to the music specialist.

The buying program, supervised by a trained music librarian, should encompass music books, music scores, and recordings. Each material, having its own intrinsic value, assumes added educational importance when correlated with the identical work in its other physical form. By supplementing a new record purchase with the musical score and perhaps musical literature about the composition, the library is placing at the disposal of the community the vast resources of the art.

Very few public libraries would attempt to order books without having a written selection policy, but it is the exception rather than the rule to find a record selection guide. Too often music departments, and particularly record collections, have grown according to the whims of individual staff members instead of following a carefully prepared selection policy. Individual musical preferences should have nothing to do with the purchasing of public library recordings. Formulating such a buying policy can help the music librarian clarify in his own mind the aims and scope of the collection. The policy should be specific enough to point out special aims of the collection and at the same time flexible enough to incorporate new types of material as they appear. By thinking through the multiple aspects of record purchasing and relating the record collection to the library as a whole, the librarian will resolve many of the conflicts which arise in the ordering field. As every librarian knows, there are numerous times when an explanation is required in regard to the reason for specific purchases or omissions. In such instances the public deserves to know the basis for selection, and having a written policy lays the foundation for mutual understanding.

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Much of the value of a record collection depends on the circulation policy. A reference collection used only in the library presents fewer problems, aside from those of adequate listening area and equipment, but a circulating collection will enable more people to become acquainted with all types of music at leisure in their homes. At the same time, it will put added pressure on the budget because of necessary replacement and personnel time required for inspecting and testing records. The majority of public libraries owning record collections permit circulation, but there the similarity ends. The size of the collection and annual budgetary allowance may impose restrictions upon the service. Some libraries rent their records, many require deposits by the patron, most have closed stacks where only staff members are permitted, and practically all limit the number of albums per person. Since one of the purposes of a public library music collection is to encourage people to listen to and learn about music, the most liberal circulation policy consistent with proper care of the records is advisable.

The public library which serves less than one hundred thousand population is at a distinct disadvantage in attracting to its staff specialists in any of the subject fields, especially in the fine arts. The individual who is a trained musician, a professional librarian, and also interested in working in a medium-sized library is a rare combination indeed. In the majority of cases, the music collection is the responsibility of a librarian who works also in other fields, and the time factor is always a pressing consideration. Even with a specialized background in music bibliography, the librarian seldom has time for a systematic review of the collection to locate omissions, or even for reading current record reviews in deciding monthly purchases. There is a greater need for professional guidance in the field of music than in the field of literature, where such guides as the *Standard Catalog for Public Libraries* are available.¹ Comparable basic buying guides for scores and recordings, compiled by competent music librarians, would be of tremendous value. A fundamental core of the classical music repertoire on records, which unlike literature, remains comparatively static, should not be too difficult to prepare.

In 1953, the California Public Library Standards Workshop appointed the Stockton Public Library to be in charge of a project to formulate a basic public library record collection.² This is one of few such constructive measures ever to have been sponsored by a professional library group. The Stockton library proposed a basic list

of 750 to 1,000 classical titles estimated at a cost of \$5,000. It is the author's opinion based upon an analysis of various published lists of musical masterpieces that a more realistic figure for the present time would be 1,300 separate titles. Due to a great reduction of price in LP records since 1953 and the possibility of ordering from discount dealers, the estimated budgetary figure can be radically revised. When bought judiciously, incorporating more than one title on each disc when possible, the entire cost should not run over \$4,500. If popular and jazz recordings are to be included within the library collection an additional minimum five hundred titles should be ordered. A basic nonmusic record collection would probably contain a total of two hundred titles. The problem of duplicate copies will depend in large measure on public demand, which will vary from one community to another.

There is no dearth of record reviews, on the contrary the average music librarian cannot possibly read all the material available. The quarterly summary of reviews in *M. L. A. Notes* is excellent, but for all practical purposes it is published too late to meet the public's demand. Other professional library journals do not review popular recordings, and are similarly late in appearing. If a list of forthcoming recordings recommended for public libraries and accompanied with brief advance reviews prepared by qualified persons could be published monthly, the music librarian would have an accurate guide in selection. Also of great help would be the establishment of minimum standards for audio equipment, and a list of manufacturers whose products have been successfully tested and used in libraries.

Since the public library's function, now as fifty years ago, is the distribution of knowledge to people of all ages, races, creeds, and economic level, it is imperative that each staff member should be aware of all possible opportunities to enrich the city's life. Specifically, the music librarian has a strong responsibility to study the musical needs of the community. Just as in the field of literature, the library is a depository for both scholarly, specialized works and light, recreational material, so too the music department should furnish a variety of subject content for the individual patron. By analyzing requests for particular music books, scores, and records, checking circulation figures, and working closely with civic groups (churches, theater, folk dance, adult education, etc.) many additional areas of service may present themselves.

Public library music librarians have many things in common, and

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it is strange that little real cooperation and correspondence exists among them. By sharing problems and solutions with one another, they could avoid countless hours of duplicate effort resulting in inferior service. Throughout the country, librarians are wondering how to deal with the new products of the record industry—stereo, tapes, new sound equipment, etc.—and articles on these matters in professional journals are often too late to be of value. There is urgent need for more communication between music librarians in order to raise the level of service and to establish a network of efficient music departments at minimum cost, meeting the needs of individual communities.

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The Music Library in its Physical Aspects

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IN CONSIDERING THE MUSIC LIBRARY in its physical aspects, the present writers draw from practical rather than theoretical sources. The opinions expressed are based upon observation and experience; reviews of library plans; and accounts of librarians who have participated in building new libraries, remodeling old facilities, or moving materials from a general into a separate library. Some of the ideas presented are an outcome of workshops held at Sibley Library of the Eastman School of Music in the past three years, during which practical problems of music librarianship have been discussed. As for equipment, only the items having application to the music field are dealt with; it is unnecessary to elaborate upon those whose use is identical in all collections. The subject of phonorecords which is treated by E. E. Colby elsewhere in this issue is omitted.

Librarians agree on the impossibility of presenting any single solution to problems of housing a music collection. So varied are the functions and characteristics of individual libraries that no one plan can serve as a model. Fundamental differences in general library organization are reflected in the music library. The music collection within a public library offers a wide variety of services to a cross-section of music-lovers of the area, young and old, amateur and connoisseur. The collection often functions as a separate unit, although it is frequently combined with such departments as fine arts or the dance. The collegiate music library, on the other hand, has a different clientele, composed largely of students and faculty and representing less of a community cross-section than that of the

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public library. The services offered, while possibly less varied, may be of a more scholarly nature. While the music collection is often conceived as an independent unit (as in conservatories or university schools of music), it, too, frequently operates as an integral part of a larger department, such as art or the humanities.

In addition to the type of constitution and administration, widely varying conditions influence music library planning. How large is the collection? Is it a reference library or a circulating one? Does it include multiple copies of choral music and instrumental parts for band and orchestral works? How many people use it? How large is the staff? Because of this complex of factors, there are but a few primary principles applicable to all libraries.

The materials of a music collection are scores, instrumental parts, sheet music, books, periodicals, microtexts, phonorecords and tapes, and a wide range of miscellaneous items (clippings, pictures, slides, filmstrips, etc.). While instances exist in which these materials are divided (e.g., books being placed in the general library while scores and records are in the music library), most librarians agree on the desirability of integrating all of them in one place. This is not easy to accomplish. Physical limitations of size and placement sometimes interfere, and official resistance to integration is frequently met, particularly in regard to general reference works, rare books needing special housing and administration, and materials falling into standard classifications housed elsewhere in the main library (e.g., biography). While there is financial and administrative justification for this resistance, the economy of time and effort is important to the already harassed music student. In the collegiate library especially, the interests of music scholarship may best be served by integrating all materials which are interrelated in function. The use of phonorecords involves scores; scores involve biographies and analytical guides, which in turn may involve bibliographical aids. Even items worthy of seclusion in rare book collections should be accessible if they represent the only form in which a desired composition or commentary is available. With this concept of the integrated music library as the ideal but with the knowledge of variations existing in different institutions, the next consideration is the physical surroundings and equipment.

The question of space is of utmost importance in library planning. The general plea throughout the profession for more space per library, no matter how much has already been allotted, arises from the

lamentable fact that space is a scarce commodity and most institutions lack footage to do justice to their present holdings, to say nothing of providing for expansion. Notable exceptions are those fortunate libraries housed in recently built structures in which planning has been done with an eye to the future. Curiously, some librarians who are fully aware of the mathematics involved in the shelf needs of ordinary books are vague in their ideas of space allotment for music. Music, in spite of its peculiarities, does occupy space. A popular misconception exists that because it comes in limp sheets or in 33-centimeter dimensions, music must be handled differently from books. True, sheet music cannot stand upright unless it is encased in stiff covers, but it can be filed, put into boxes, or stacked. No matter where it is kept, music takes up space and presents expansion problems.

This is particularly true because music does not become conveniently outdated as does literature in many other fields. A set of Beethoven piano sonatas published fifty years ago is as valuable to a musician as one published in 1960 and may contain unique editorial additions. A librarian is loathe to discard the older set as long as it remains intact, and in the meanwhile other worthy editions continue to appear. An artist of the past generation lives aurally in a vintage 78 rpm recording which the librarian preciously guards while acquiring new 33 rpm recordings of the same work performed by contemporary musicians. A music collection therefore accumulates at an alarming rate with the minimum discard to offset its growth.

Nor are the developments of modern science particularly helpful. Microreproduction, an important restraining element in the phenomenal increase in space requirement anticipated by the general library, unfortunately has only limited application in the expansion plans for most music collections. Helpful as microtext is to theoretical and musicological research, there is no micro-medium suitable for musical performance. Even taking into account the pocket score and the welcome reduction in space occupied by the long-playing records and tapes, miniaturization does not provide an altogether successful solution to the expansion problem. The logical conclusion is that a music library must be planned for continued increase in physical volume.

A second basic concept in planning a music library is its location in relation to its surroundings. While any library may suffer from external noises, the library located in a building used for music

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instruction is notoriously vulnerable. Proper placement can be of great value, the ideal location being as far removed as possible from such classic sources of noise as practice rooms, studios, and locker rooms. Since some situations are unavoidable, serious thought must be given to effective sound-proofing materials and processes.

A judicious use of sound control makes possible a wide variety of activity within the music library. Music being an art of sound, not of silence, it is an error to expect a music library to be an altogether quiet place. Some provision must be made in or near the collection for listening facilities. Although sounds resulting from the simultaneous playing of several records have been reduced if not eliminated by earphone attachments to the record-player, the solution is admittedly not ideal because of mechanical difficulties and quality limitations. With soundproofed walls, however, a series of listening rooms separated from the study area can become a great asset to the library. Listening alcoves within the study area may quite successfully be sound-controlled as well. It is also important that pianos be provided in the library, since "hearing" a composition by visual means is beyond the ability of most persons. Rooms or alcoves for score-reading are obviously another subject for sound proofing and careful placement. The improvements being made in techniques of sound control represent one of the most significant single contributions to the physical planning of today's music library. Materials and devices soon will be available which can finally eliminate the distracting confusion of necessary and legitimate sounds emanating from various quarters. Happily, many of the methods can be adapted to existing buildings as well as employed in structures under construction.

What the staff members are doing and where they are doing it must be accounted for in physical planning. In small collections where one person performs all the multiple duties of library operation, it is not only desirable but necessary to have materials placed where the librarian can reach them quickly with the minimum of effort. In larger libraries where several staff members perform specialized duties, their quarters should naturally be situated as close as possible to the materials with which they work. In all libraries it is advisable to have one point of entrance and exit, with the main desk located at a strategic spot to enable one person to supervise all activities of the library during slack periods and evening hours, an arrangement serving simultaneously as a security measure and a saving of personnel. Complete visibility from a focal point has been made possible

by substituting glass partitions for solid walls. In college libraries it is imperative to avoid use of the library area for other than library purposes, with the possible exception of seminar rooms for classes using restricted materials. The library cannot be expected to maintain control while serving as a traffic lane to classrooms and faculty offices. A delicate problem arises, for proximity to materials has great charm, but the position of the library must be considered in fairness to both librarian and faculty, since both suffer if it is impossible to exercise control over library resources.

In further consideration of library arrangement in relation to staff, areas devoted to reference aids (encyclopedias, indexes, and the like) may logically be concentrated in one place in public music libraries, for their use is primarily limited to a librarian in charge of this service. On the other hand, the same materials may be dispersed among various sections of the collegiate music collection according to their specific nature because students are expected to use them more or less independently. The current availability of editions of complete works, monuments, thematic indexes, and other publications of more than ordinary value has created the need for increased security over the open stack. An area with limited access and/or special supervision is recommended, especially in larger music libraries. Likewise, the section occupied by periodicals must receive attention, particularly if complete volumes are shelved near current issues. Since the growing importance as well as the vulnerability of this material is widely known, its preservation requires supervision. Provision for carrels as semiprivate work space for researchers is desirable in libraries where many materials must remain within the building. Adequate and convenient reading areas for those engaged in extended and scholarly projects is one effective deterrent to the unauthorized removal practices which plague even the best managed libraries.

Although separation or integration of activities is largely a matter of individual expediency, the provision for flexibility of space is important in a music collection. The evolution of phonorecords within the past decade and the present uncertain state of tape recordings as a permanent medium point up the necessity for periodic re-evaluation of space allotment. The recent publication of the large composers' facsimile editions of contemporary works on the one hand and the increased distribution of miniature or study scores on the other are another case in point, though admittedly not as dramatic

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as the phonorecords. Still another is the growing popularity of various types of microtexts for scholarly musical research, demanding as it does some extraordinary provisions.

The dimensions of a piece of music, being frequently larger than those of a book (though usually thinner in terms of number of pages), should be reflected in several areas of the library. While in most cases the cataloging and classification of music are done satisfactorily in the general library, it is advisable to have the physical preparation of sheet music and scores under the immediate supervision of music library personnel, who are acquainted with problems peculiar to the use of music in performance as well as the methods for its preservation. In libraries where such preparation is delegated to the music department, sufficient space is needed for the storage of music in various stages of readiness as well as for the actual processing. Not only is music sizable but it is generally in need of being bound, a condition calling for greater areas to be reserved for this work. The problem becomes even more acute where phonorecords are processed in the music library. A survey of library plans reveals that processing areas are too frequently victims of space economy, which, judging from complaints of the personnel, is false economy. More is to be gained from ample work space than from allotment of a few additional feet to some other activity. Finally, the unusual size of materials should be taken into account in ordering circulation desks and study tables, as well as in determining the proportions of enclosed cases for exhibits. Special accommodations are expected, of course, where instruments are to be shown. Music librarians should be urged, therefore, to "think big."

Except for the housing of ephemeral sheet music and multiple copies for organizational use, there is an encouraging trend towards standard shelving for music. Although the filing cabinet is still employed, as are special boxes and containers, the gradual conversion of libraries from closed to open stacks has led to a need for classification with specific call numbers, which in turn makes regular shelving desirable. The combination of the present personnel shortage and the tendency towards greater use of library facilities makes it imperative that music as well as books have a definite, intelligible arrangement, material must be readily available to the client by requiring a minimum of staff time in locating desired works and replacing them after use. Fortunately, with the steadily growing collections, it is becoming impossible for the librarian's memory to serve

as the sole means of locating an item, even in a music library. With a well organized system of shelving the patrons can more easily help themselves with the aid of the catalog.

The ideal treatment of music is to consider each permanent addition as a unit to be classified, cataloged, suitably bound, and placed on regular shelves with dividers. Strong objections come from those who feel that this entails too great a financial outlay or that the material itself is unworthy of the care. The opinion of some administrators has been that because music arrives unbound, it may logically remain so. The resistance to permanent bindings is further strengthened by the comparatively low cost of some music, which is, as a rule, considerably less than that of a book. Music therefore seems expendable. This idea is untenable. A properly bound piece of music is more easily and inexpensively housed and more readily handled in circulation than an unbound one; it also lasts much longer. The cost of replacement involves, in addition to the purchase price, the expense of recataloging and reprocessing. Regardless of size or format, each piece of music is a book, to be accorded the same care and dignity as a book. Never should it be treated as second class material accepted on sufferance. Music, like a literary creation, is a primary source. Most important, a library stocked with dilapidated music is as demoralizing to the user as it is to library personnel and is a menace to efficient librarianship.

If complete binding and shelving are impossible, some other form of housing may be indicated for materials enjoying only limited use. Although manufacturers claim great advantages for the pamphlet filing shelf, equipped with dividers and indexed guides, this open shelf offers little protection against dirt and wear. An alternative is a container, the most popular of which is the music file with hinged flap. Serious shortcomings shared by music and pamphlet file boxes designed for horizontal use include poor visibility of contents, waste space, need for closely spaced shelves, and necessity for removing the entire box from the shelf in order to reach one item.

Orchestral and choral materials consisting of multiple parts and multiple copies require other provisions. It is generally agreed that for space economy and ease in handling, vertical filing in expanding red-rope folders in legal-sized steel cabinets is ideal, especially if an accession number rather than a classification number is used for identification. Storage boxes as an alternative have disadvantages, since stacking them usually leads to trouble except where wood

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construction is used. The only really satisfactory arrangement of boxes requires adjustable shelving, five or six inches apart. If the library uses boxes for this purpose, the commercially manufactured rather than the custom-made article should be considered for lower price and uniformity. And if the loss of space resulting from uniform sized boxes is a major objection, the library should probably not be employing boxes at all.

For effective covering of scores and other larger forms of music publication, the standard hand-sewn binding and the comb-type of plastic or wire fastener are two alternatives. The spiral fastener is less satisfactory because it is prone to bending or breaking in use. An economical binding may be achieved for a very strongly made score by using adjustable plastic covers with a cloth strip on the spine. Smaller forms of publication may be adequately protected by pamphlet binders, either hand-sewn or metal-stitched and suitably reinforced with tape. Orchestral parts consisting of only a few pages may be fastened into manila or rag-stock binders with a tape hinge or occasionally mounted directly on the folder with plastic adhesive. For infrequently used multiple copies of choral works a light cover in pamphlet binders or manila folders is usually sufficient. The addition of metal-stitching will prevent the score from opening flat, although this deficiency may not be a serious one if the music is held in the hands for performance. A shelf binder with a back of the necessary width is a wise choice for large vocal scores.

In the preparation of chamber music scores and parts many librarians favor the binding of either the score or one of the instrumental parts in a stiff cover, with the remaining parts each sewn, stapled, or hinged into manila folders which are placed in a pocket inside the cover. This arrangement, available from library binderies, can also be used with specially made pressboard binders. One of its advantages is the easily apparent space in the pocket which calls attention to any missing parts. Moreover, it forms a compact and complete unit which is easier to handle than a portfolio.

While the authors advocate binding all permanent additions to the library, and no one questions the desirability of the optimum in library binding for valued reference books and hand-sewn binding for some music, there remains a considerable mass of paper-covered material which does not fall into either category and which is too large for pamphlet binders. The rising cost of professional binding and the generally slower rise in library budgets has brought about

a search for more economical alternative processes. Shelf-binders and case-binders may have to replace Class A binding for some infrequently used items. Orchestra programs, ephemeral periodicals, and college program books will very likely be sufficiently protected in multibinders or magafiles. Even a fairly important periodical may be as well cared for in a multiple binder at \$1.90 as in a professional binding at \$4.50. In this age it is no more feasible for ordinary music libraries to exhibit shelf upon shelf of handsomely bound volumes than it is to have plush carpets on the floor.

Some music libraries are increasing their use of photocopying apparatus, especially the flat bed type of printer which can reproduce pages of bound volumes. Although many libraries have this equipment available somewhere in the institution, its application to music may not have been sufficiently emphasized. Copyright is still with us, of course, but anything that can be legally reproduced may be duplicated easily and economically where only a few copies are desired, whether it involves one page or twenty. Besides functioning as a direct copy machine, most copiers can produce a master for multilith or other offset process printing equipment, thereby eliminating the necessity of typing texts or copying manuscript on a master. Some machines are even capable of making metal plates. Nearly all can reproduce half-tone or photographic illustrative material; they make black-on-white prints of copy printed in any color, and some reproduce in blue, red, or black lines on white. Some copiers can print directly on card stock. Others can copy Library of Congress cards onto multilith masters for reproduction, a procedure which is quite legal. Although the cost of equipment used in xerography is prohibitive for the music library alone, much advantage is to be gained from the process in terms of time, convenience, and usability if the machine is available in the general library. The inclusion of some copying device in or near the music collection is strongly advised, although the type of equipment depends entirely upon individual choice.

A word of warning is given to those libraries in which many different types of music materials are concentrated in one place, a condition previously called ideal. While the theory of integration is highly desirable, the extreme interpretation of this concept—the inter-filing of books, periodicals, scores, and records—carries with it a number of disadvantages. The varied sizes and different degrees of protection and support required by these materials make separation

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by types within the music library logical. Many libraries also segregate miniature scores from the rest of the music to facilitate shelving and to prevent temporary dislocation of the smaller scores between, beneath, or behind the large ones. This separation is recommended highly for collections containing a great number of large full scores. Many libraries distinguish between materials to be used for research and those to be used for performance (although admittedly in some instances the borderline may be a faint one), and provide separate areas in the library for them. Some institutions house band and orchestral parts in quarters other than the music reference collection because their use varies greatly from that of other library materials. In some cases, where the parts are placed within the music library, they are given special housing and cataloging, and are even assigned special personnel for administering their use. Some very large music libraries are subdivided into several departments, with separate areas, rooms, or floors devoted to such items as phonorecords, rare books, periodicals, reference materials, performance music, etc.

The foregoing is not a contradiction of the stand favoring the placement of music materials in one collection. Integration of materials interrelated by use is advocated but not the slavish amassing of everything just because it is music. In the final analysis it is in terms of service to the clientele, whoever that clientele may be, that any library must be organized. Nor can music libraries exist in splendid isolation; their activities must be correlated with the entire community of libraries.

In some quarters the feeling is that departmental libraries must be strong if they are to exist at all. Because of the growing interest in music, both as a community activity and as a profession of scholarship as well as performance, it is logical to expect the music collection to become a strong department within a public or collegiate institution. It is expected that a music library will serve as a tool for the musician and as such may demand in all fairness the careful planning and thoughtful provision commensurate with the service rendered by it.

A Selected Bibliography on Music Librarianship

and gems of practical experience are displayed, but the profession is left without any solid body of organized knowledge, up-to-date and in convenient form.

What is needed are books, a whole shelf of real books, on the history of music libraries in the United States; on their present organization, contents, and services; on minimum standards for the various types. Equally needed are separate detailed histories and descriptions of each of the dozen or more outstanding libraries in this country, and handbooks of standard practices. (Note that there is not yet a complete manual of cataloging for music.) Also are needed directories, lists and locations of resources. . . .

There are members of the music library profession who are eminently qualified to write these books. The time is ripe for some national publication plan.

On Music in Public Libraries, or Music Collections Generally

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On College and Conservatory Libraries, Specifically

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PREPARED BY BETTY M. E. CROFT

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